

\$1.25 • JUNE 22, 1981

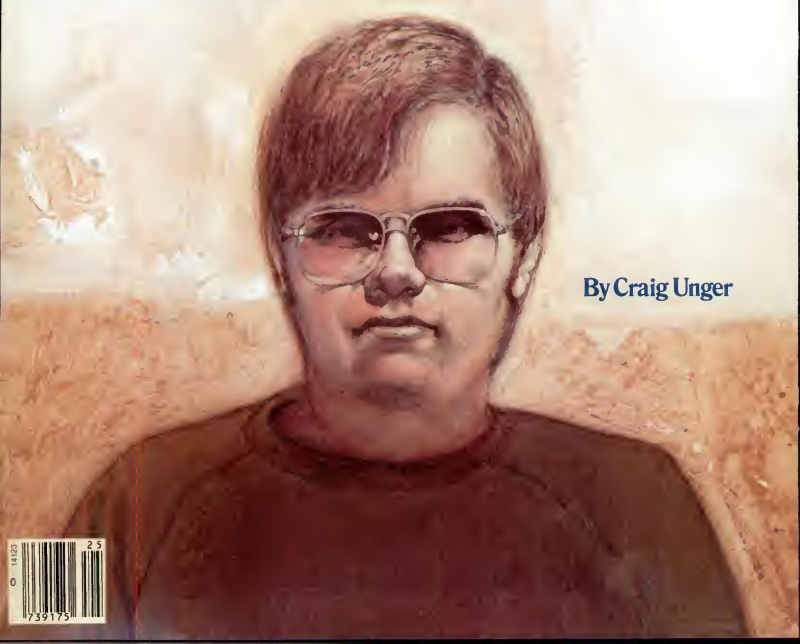
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\$1.5 Trillion for Defense? by Michael Kramer
The Secret of Social Stamina, by Marie Brenner

NEW YORK

John Lennon's Killer: The Nowhere Man

By Craig Unger



**"I'm More
satisfied."**



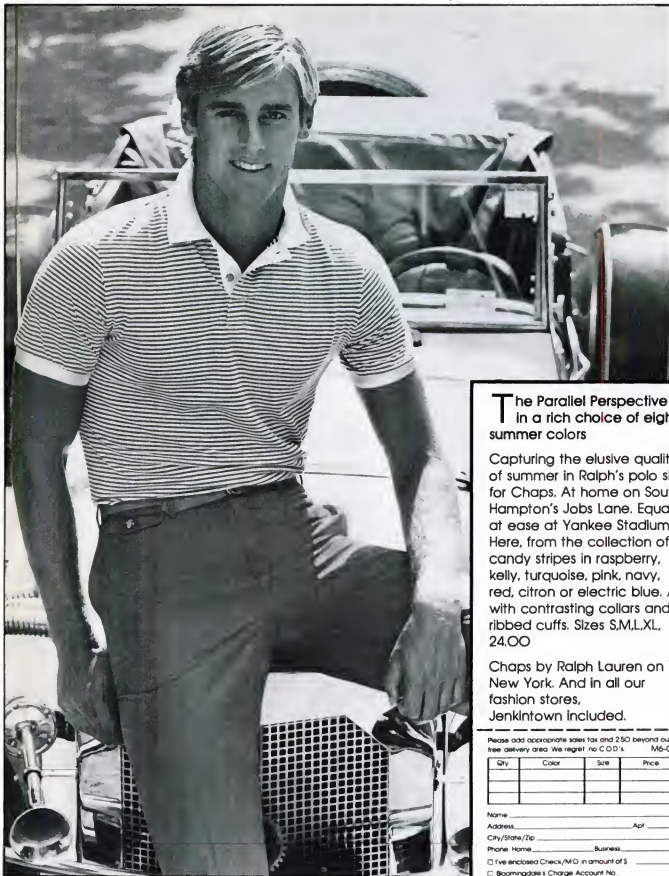
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Chaps by Ralph Lauren on 1, New York. And in all our fashion stores, Jenkintown Included.

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bloomingdale's men's store



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Yes. 9 1/2% mortgage financing. The opportunity of a lifetime.

It's no mistake. You can buy a magnificent apartment at Galaxy today, and get a 30-year mortgage at 9 1/2%* interest for the first three years. 11 1/2% thereafter — far, far below today's prevailing rates. With terms like these, a resident's net monthly payments on a luxury condominium here may actually be lower than the cost of a cramped rental apartment in Manhattan!

Or you may prefer a 35-year mortgage (that's right... 35 years!) at a phenomenal fixed rate of just 11 1/2%.

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It's your ticket to the home and lifestyle you've been waiting for.

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Sponsor: The Prudential Insurance Company of America.

Directions: From Lincoln Tunnel, take Weehawken Boulevard East exit; proceed north on Boulevard East 2 1/2 miles to Galaxy. From the G. W. Bridge (upper level), take Fort Lee (Lemoine Avenue) exit; turn left at the light; continue on Palisade Avenue to Woodcliff Avenue; turn left at the park entrance and follow Boulevard East to Galaxy.

You can also visit the Galaxy display in Manhattan at the J.I. Sopher Exhibition Hall, 425 E. 61st Street. Open 10 to 6 daily. Or even visit Galaxy via limousine, courtesy of J.I. Sopher & Co., Exclusive Sales Agency.

Model apartments open 10 to 6 daily. In New Jersey, phone (201) 861-5700; in New York, (212) 695-2028.

Here are some typical prices and terms:

(please note that there are more than 12 models to choose from — with prices from \$204,000 to \$795,000)

Apartment Type	Total Price	Down Payment	Mortgage* Mortgage*	Mortgage* "Points"	Closing Costs	Monthly Mortgage Payment	Mo. Maint. Incl. (more or less)	Net Cost (est.) First 3 yrs. in 40% tax bracket
1 B.R. - 1 1/2 Baths	\$106,000	\$16,660	9 1/2%	0	0	\$514	\$616	\$799
2 B.R. - 2 1/2 Baths	\$148,700	\$14,870	9 1/2%	0	0	\$1150	\$508	\$1123
Super 2 B.R. - 4 Baths (Club, 2 Bath)	\$160,500	\$16,050	9 1/2%	0	0	\$1241	\$706	\$1281

Typical Financing Terms: 2 Bedroom, 2 1/2 Bath Apartment 60%L. Purchase price \$148,700. Down payment of \$14,870. Mortgage of \$133,830 payable in 360 monthly payments: \$1150 for the first 36 months at 9 1/2% ANNUAL PERCENTAGE RATE, and then \$1342 for the remaining 324 months at 11 1/2% ANNUAL PERCENTAGE RATE. Model Sales by E.L. Design, Inc., New York. This advertisement is not an offering, which can be made only by formal prospectus. New York 80-073



What Manhattan is coming to.

GALAXY

The condominium.

CONTENTS



18

\$1.5 Trillion for Defense?

By Michael Kramer

Why does Ronald Reagan want to spend all that money for defense, and what will it buy? Michael Kramer examines the rationale behind the administration's proposed military buildup and looks at the shopping list of weapons. In some cases, he finds, America's security would be better served by spending less and thinking more.



26

Social Stamina

By Marie Brenner

Each night, when corporate types have all turned in, New York's most accomplished writers and intellectuals are out. The Vonneguts, the Mailers, the Schlesingers are on the circuit. After a long day at the typewriter, God knows, they deserve it. But how productive can they be the morning after? Do they really enjoy it? Above all, where do they get their energy? Each, finds Marie Brenner, has his own little secret.



30

John Lennon's Killer: The Nowhere Man

By Craig Unger

Six months after the tragic shooting of John Lennon, Mark David Chapman remains a mystery. Should the trial proceed as planned, the defense will try to establish that Chapman was in the grip of delusions when he killed Lennon. Craig Unger has retraced Chapman's steps, seeking out those who knew him to flesh out a portrait of a man obsessed with lost love, shattered hero worship, and *The Catcher in the Rye*.

DEPARTMENTS

10

The Bottom Line: Pan Am's Stee^dDive

By Jack Egan

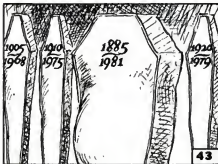
Pan Am is trying to stay afloat amid a rising tide of red ink.

43

Health: Yes, You Can Be Too Thin

By Pat McManus

Our cultural code of string-bean chic has fallen into disrepute.



46

Theater: All in the Family

By John Simon

Lanford Wilson's new Talley play is expertly naturalistic and about real people.

48

Movies: The Decline and Fall of Mel Brooks

By David Denby

History of the World—Part I is an orgy of low camp and flabby burlesque; *Superman II* is an exhilarating summer entertainment.

51

On Film: Ducking the Tough Ones

By William Wolf

For all the praise heaped on some recent films, few have faced the hard realities of the relationships they portray.

53

The Insatiable Critic: An Afghan Detour

By Gael Greene

Two spots—one Spartan, one cozy—where you can sample the spicy, fragrant, mysterious cuisine of Afghanistan.

56

Art: Before Photography

By Kay Larson

Once again, we're informed that the skill of the cameraman is as much art as the skill of the painter. But the Modern's show makes its argument in unconvincing, nineteenth-century terms.

63

Books: Snares and Stratagems

By Ann Arensberg and Tim O'Brien

A nerve-racking psychological thriller by Ian McEwan; a mystery that deals with the fracturing of identity and the destructive power of sex by Martin Amis; a microscopically precise novel of life after the revolution in South Africa by Nadine Gordimer.

MISCELLANY

6 Letters

14 *Intelligencer*, by Sharon Churcher

16 *In and Around Town*,

by Ruth Gilbert

60 *Best Bets*, by Henry Post



66 *Sales & Bargains*,

by Leonore Fleischer

69 *Cue Listings*

105 *New York Classified*

112 *Town & Country Properties*

113 *Travel Services*

114 *New York Competition*,

by Mary Ann Madden

116 *London Times Crossword*

116 *Cue Crossword*,

by Maura B. Jacobson

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If you haven't found Ms. Right yet, we can offer a few consolations.



The Concord isn't a place where there's nothing to do but meet people. We're a place where there's *everything* to do, and meeting people is just one of them. And that makes all the difference in the world.

Instead of the awkwardness (and obviousness) of singles' bars, you'll find yourself in an entirely different climate. One that's a lot less pressurized. Where you meet people as naturally as you enjoy all the other Concord activities. Such as playing tennis in one of the largest tennis complexes in the East (40 courts).

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Of course, there are special activities designed just for singles. Such as get-acquainted parties, and tournaments that have produced some of the worst volleyball, softball and swimming ever seen. (The participants were having too much fun to mind).

And you can do all that for less than you thought. We're an entirely self-contained vacation resort. So we can offer a lot for a little...right up to and including three fabulous meals a day (Full American Plan) at no extra charge.

Come to the Concord. You may just go home with a little black book full of new phone numbers. And one of these may just be Ms. Right.

But if not, just think of all the fun you'll have being consoled.

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NEW YORK

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HOW THE NEW *Cimarron* BEATS THE IMPORTS AT THEIR OWN GAME.

	CIMARRON	AUDI 5000	BMW 320i	VOLVO GLE	SAAB 900S SEDAN
EPA MILEAGE RATINGS WITH STD. TRANS. HWY. EST./EPA EST. MPG*	42/26	33/19	36/25	25/16	33/21
FRONT-WHEEL DRIVE	STANDARD	STANDARD	NOT AVAILABLE	NOT AVAILABLE	STANDARD
POWER-ASSISTED RACK AND PINION STEERING	STANDARD	STANDARD	RACK AND PINION ONLY	STANDARD	STANDARD
FOUR-SPEED MANUAL INCLUDING OVERDRIVE	STANDARD	STANDARD 5-SPEED	STANDARD 5-SPEED	STANDARD	STANDARD 5-SPEED
TACHOMETER	STANDARD	EXTRA COST	STANDARD	STANDARD	STANDARD
EPA PASSENGER COMPARTMENT VOLUME	89 CU. FT.	90 CU. FT.	82 CU. FT.	89 CU. FT.	89 CU. FT.
ALUMINUM ALLOY WHEELS	STANDARD	EXTRA COST	EXTRA COST	STANDARD	STANDARD
AIR CONDITIONING	STANDARD	EXTRA COST	EXTRA COST	STANDARD	DEALER INSTALLED OPTION
LEATHER-WRAPPED STEERING WHEEL	STANDARD	NOT AVAILABLE	EXTRA COST	DEALER INSTALLED OPTION	NOT AVAILABLE
LEATHER SEATING AREAS	STANDARD	EXTRA COST	NOT AVAILABLE	STANDARD	NOT AVAILABLE
MSRP**	\$12,131 (F.O.B.)	\$11,240 (P.O.E.)	\$13,105 (P.O.E.)	\$14,850 (P.O.E.)	\$12,700 (P.O.E.)

For years foreign car manufacturers have boasted about their gas mileage, standard features and interiors. But now, there's a car that beats the imports at their own game. Cimarron by Cadillac.

As the chart shows, Cimarron has features the imports have, plus Cadillac comfort and convenience, with reclining body-contoured bucket seats and perforated leather seating areas. Cimarron has front-wheel drive, just as the Cadillac Eldorado and Seville do. It comes with Cadillac's exclusively tuned, road-hugging touring suspension and a four-speed manual transmission including overdrive. What's more, Cimarron behaves like a civilized car should. Nimble . . . easy to maneuver . . . with a smooth, refined ride.

If you've been thinking about buying an import, it's time to re-think your decision. It's time for Cimarron.

Due to limited initial production, Cimarron is not available at all Cadillac dealers at this time.

 BY CADILLAC
Cimarron
A NEW KIND OF CADILLAC
FOR A NEW KIND OF CADILLAC OWNER.



*Use estimated mpg for comparison. Your mileage may differ depending on speed, distance, weather. Actual highway mileage lower. Cadillac are equipped with GM-built engines produced by various divisions. See your Cadillac dealer for details.

**Manufacturer's Suggested Retail Price including dealer prep, as of 3/31/81. Tax, license, destination charges and optional equipment additional. Destination charges vary by location and may affect this comparison. Level of standard equipment varies.



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A small, intimate and happy dining spot where nouvelle cuisine is the challenge in adventure and imagination. Chef-owner Frank is devoted to "The Compleat Kitchen," from baking bread to whisking zabaglione. At Peaches you taste rich and feel thin! 353 East 77th St. West of 1st Ave. 249-8476.

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LETTERS

Crime and Punishment

NICHOLAS PILEGGI'S ARTICLE ("INSIDE Rikers Island," June 8) is one of the best unintentional endorsements for capital punishment I have ever read. Recently, my boyfriend was murdered by an individual who is presently awaiting trial at Rikers. The crime my boyfriend committed was not having enough money to appease the muggers. He got the death penalty. One of the muggers got away, and the other's sentence is to live in a playground full of sex and drugs. Yet I am asked to ponder this criminal's frustration and rage at being isolated in jail and his growing insecurity about the loyalty of his wife or girl friend. Perhaps I am lucky to not have to worry about the possible disloyalty of my boyfriend.

Eileen M. Gaffney
Locust Valley, N.Y.

I AM A CORRECTION OFFICER AT RIKERS ISLAND. I found the article to be a very accurate description of conditions on "the rock." The correction officers have long been at odds with the administration over the lack of control of the prisoners. There can be no "correction" when the same antisocial acts occur in prison as outside.

Near Baden
Mamaroneck, N.Y.

ON SATURDAYS AND SUNDAYS THE "INFAMOUS" 101 bus is so crowded that people who live in the Astoria/Steinway area very often cannot even use the bus because there is no room on it, they are afraid of using it, or they prefer not to endure the abuse that getting on it often involves. Why is it not possible to have some of the weekend 101 buses go to Rikers while others stop at the Steinway Transit Company depot at 20th Avenue?

Herman D. DeJong
Queens

Take the Money and Run

ALTHOUGH I HAVE NEVER WRITTEN TO A magazine in response to an article, I feel I must respond to your article on Citibank ["The Bottom Line: Is Citibank Asleep on the Job?" by Jack Egan, June 8]. My husband and I recently purchased a condominium, and as part of the transaction we had a personal check drawn on our joint account at Citibank certified for \$7,000. Shortly after we moved into our new home we received a debit memo from Citibank claiming that our

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, New York 10017.

ONE OUT OF EVERY 100 NEW BUSINESSES SUCCEEDS.
HERE'S TO THOSE WHO TAKE THE ODDS.

John DeLorean was on the way to the presidency of General Motors when he quit to build his own car company. In his 17 years with GM he helped quadruple Pontiac sales, built Chevrolet into a 3-million seller and was awarded 44 automotive patents. While his bosses railed at him for wearing his hair too long.

Now his stainless steel DeLorean Sports Car is here. Designed to last 20 years rust-free. And the first year's production is sold-out.

John DeLorean anticipates the needs and wants of car buyers. He does no less for the scotch drinkers he invites home. That's why he selects and serves the impeccably smooth Cutty Sark.



John Z. DeLorean

Strick

The Scotch with a following of leaders.

CUTTY SARK®



Neatness Counts!



At Lockwood we specialize in helping you make the most of your storage space. It might be like our closet-wall system shown on the left. Each unit can be fitted to your exact needs so you'll have the ultimate use of space. There are all sorts of options, but don't worry, we'll be glad to help design the system that works best for you.

Need a good night's sleep...and lots of extra room?

Lockwood is famous for its Concealed Bed Systems. Get the bed by itself, (twin, double, or queen size) or design a complete storage system around it. The bed is totally counterbalanced to store away with a flick of the wrist. The bedding stays on, no need to store the pillows and blankets elsewhere. But the very best part is the great night's sleep you'll have with this quality bed!



Sound and Sight... important to you, important to us.

What to do with TV and stereo equipment is a problem we work with all the time. We have roll-out shelves, record dividers, custom spacing for your equipment, and specially trained delivery and installation teams to make sure your wall system and stereo system are in perfect order.

"We are awfully proud of the quality we build into our wall systems. But it's the individual service we give each one of our customers that really makes the difference."

Sundays...visit our Madison Avenue store, where you'll see our full selection. Free parking at Sylvan Garage 66 East 90 Street. We're open 12 to 5. Call us at 348-2100.

LOCKWOOD
THE WALL STORAGE SPECIALISTS

163 East 61st between Lex. & Third 752-8374; Madison Ave. between 93rd & 94th 348-2100
Both stores open Monday thru Saturday 10-6. Visa, Master Charge accepted

check had "bounced" due to insufficient funds! Remember—it was a certified check. It seems that the teller who certified the check forgot to place a sticker on it that would have indicated that it was certified. Therefore, when the check was returned for payment, our account was already depleted by the \$7,000, and, of course, it bounced. After several phone calls (many long-distance), the bank has apologized for the "bank error," yet the original owner has still not received his \$7,000.

Shelley Spurling
Bergenfield, N.J.

I'M STILL FIGHTING WITH CITIBANK OVER A \$5,000 deposit (of a Chase check) made in November 1980 that was not "automatically" credited to my account until January 1981—after weeks of screaming. I've suggested that they pay me interest, and they insist that the law limits them to 5½ percent. Hogwash! Small-claims court is the next stop for me.

David Ingraham Jr.
Manhattan

I'D WAGER THAT THAT FIGURE OF 900,000 New Yorkers who possess Citicards includes those of us who, after endless adventures with reason-stunning errors and haughty, obstructionist managers, finally closed our accounts in frustration—yet find we are still receiving monthly statements over a year later.

Nancy C. Knuth
Manhattan

IT'S GREAT TO BE POPULAR—I THINK. WE must be doing something right. One-third of all metropolitan-area families are doing business with us. Apparently, it's not so much our smiling faces as our 24-hour banking machines and the 55-million transactions they're handling a year. So I guess we'll have to work even harder on the people side. We hear you. But Citibank isn't one big computer that can be programmed overnight. We're human, and it takes time to get up to speed on the people side. We're working on it.

William J. Heron
Vice-president, Citibank
Manhattan

From Russia With Love

IN GRACE LICHTENSTEIN'S ARTICLE "A LITTLE Russia Grows in Brooklyn" [June] we are introduced to self-described Russian-speaking Russians from the Ukraine. This may distort the reader's impression of the integrity of the Ukrainian habitat, where some 35 million people consider Ukrainian their mother tongue. In the Ukraine there are also about 9 million who profess to be Russian-speaking Russians.

The complexity of the history of this region cannot be unraveled here, but

because historical Russian Muscovy, by force, made it a crime to publish, print, disseminate, and teach in the Ukrainian language, the language continued tenaciously as a unifying element in the battle for national identity and ethnicity. Suffice it to say that no self-respecting Ukrainian refers to his motherland as "Russia" unless he is indeed an ethnic Russian or a Russified Russophile who is reinforcing the cultural and territorial expansion of the Russian empire.

John Vezendy
Westport, Conn.

YOUR ARTICLE WAS REFRESHING. HERE ARE a group of immigrants who work long hours to provide a better life for themselves and their children. They make no demands for welfare or bilingual education. They seek no subsidized housing. They don't burn down their apartment buildings to get better furniture from the city dole. From what I recall before I fled New York City, many of her other immigrants—and citizens as well—could take a hint from these Russian-Americans.

John E. Flood Jr.
East Longmeadow, Mass.

WE CONSIDER OURSELVES FORTUNATE to have many of these Soviet émigrés working in various capacities at Maimonides Medical Center. We can also confirm Ms. Lichtenstein's poignant observation about how ardently the newfound opportunity to practice their religion is embraced. Vladimir, the ten-year-old she mentions as having had his *bris* (ritual circumcision) at Maimonides, is one of scores of men and boys who have come to us for this procedure, which we have been able to provide at no charge through the generosity of concerned physicians and community organizations (Tuesday has been set aside as *bris* day). Ms. Lichtenstein has given a vivid portrait of people in the process of realizing the religious and economic freedoms that we take for granted. I would only add that the vigor with which they pursue their dreams enriches us all.

Lee W. Schwenn
Executive vice-president
Maimonides Medical Center
Brooklyn

Yea, Ono

I CAN'T TELL YOU WHAT A PLEASURE IT WAS to finally come across an article in the "legitimate" media that was sympathetic in tone toward Yoko Ono Lennon ("A Talk With Yoko," by Philip Norman, May 25). She has been so constantly maligned through the years that I can understand her confusion at not "being hated" anymore. To many of us, however, her talent, her sense of humor, and her class have always been evident.

The Yoko Ono Appreciation Society
Chatham, N.J.

The greatest exhibition of Shakespeare ever to travel is now at the American Museum of Natural History.



Recapture performances of the world's finest actors in Shakespearean roles.



Relive the moments of history that Shakespeare chose to immortalize.



Engrave this 1618 etching of Henry V in your memory.



View the portrait of Shakespeare on the title page of the 1623 First Folio.



Imagine yourself at the theatre in this famous model of the London Globe.



Get thee to the exhibition!

June 18 through September 20

(The American Museum of Natural History—Central Park West at 79th St.)

Shakespeare: The Globe & The World is an exhibition from the collection of the Folger Shakespeare Library, Washington, D. C. Made possible by grants from the National Endowment for the Humanities, Metropolitan Life Insurance Company, Exxon Corporation and the Corporation for Public Broadcasting.



Metropolitan



This One



S109-BLP-KKX5

The Bottom Line/Jack Egan

PAN AM'S STEEP DIVE

Seeing Red

"PAN AM IS A FLYING PENN CENTRAL," SAYS one longtime Wall Street observer of the beleaguered airline.

The statement may be too strong. Despite recent losses and the dismissal of over 100 members of its executive ranks, Pan American World Airways is far from possible bankruptcy. And it is nowhere close to the financial brink it faced in the mid-1970s, when, in an act of sheer desperation, the airline negotiated a \$300-million investment from the late shah of Iran. Luckily for Pan Am, the shah's ministers found they had over-extended themselves, and the deal fell through. Otherwise, Pan Am today might be owned by Iran.

But recent record losses from its airline operations have again raised questions about the long-term outlook for one of the proudest names in commercial aviation history.

"It is hard to see when Pan Am will actually return to profitability," says Alfred Norling, airline analyst for Kidder, Peabody.

Norling estimates that Pan Am's net loss for 1981 will be between \$100 million and \$125 million, and he says he is being optimistic at that. That would be the largest red-ink total in the company's history. A return to profitability would require Pan Am to get lucky on everything: Business would have to pick up substantially, and fuel prices would have to remain stable. But the chaotic conditions that caused international carriers to lose \$2.5 billion in 1980 seem likely to persist this year; another large loss—\$2.3-billion worth—is projected.

From 1970 through 1976 Pan Am ran up seven straight deficits, totaling \$277-million. The airline managed to dig itself out of the hole in the next few years; indeed, in 1978 it earned a record \$118.8-million, partly as a result of a debenture exchange.

But since then Pan Am's fortunes have reversed direction. Rising fuel costs hit the airline particularly hard, its international business turned sour, and Pan Am's acquisition of National Airlines over a year ago did not produce any of the benefits a domestic route system was supposed to provide.

Last year was, in fact, a disaster: Pan

Am racked up a staggering \$87.8-million operating loss, to which \$136.8 million in debt-load interest had to be added. Only the sale of its Park Avenue tower for a one-time capital gain of nearly \$300-million allowed Pan Am to report a net profit of \$80 million for last year.

In the first quarter of 1981, the airline had a loss of \$114.5 million. While Pan Am normally is in the red during the first

make him seem like the prototype of an aging Pan Am pilot—continues to enjoy the full support of the board, outsiders believe that the chairman will inevitably be forced out if Pan Am's finances and operations don't improve soon.

"There's a good chance Seawell will get canned," said one analyst who declined to be named. "Pan Am's problems just won't go away, and I see some major changes in management." The analyst picks Pan Am's senior vice-president for marketing, William Waltrip, as the logical successor.

Seawell, who had to face angry shareholders for five hours at the company's annual meeting, in May, has not been available for questions since then.

One specific point of criticism was Seawell's decision to acquire the Miami-based National Airlines, a move that is forcing Pan Am to pay more in annual interest than National ever earned in its heyday.

At the same time, none of Pan Am's expected cost economies have materialized. Integration of the two airlines' personnel came extremely slowly, and until recently, National pilots refused to fly Pan Am routes—and vice versa.

Pan Am was inept in putting together the reservation services of the two airlines. During a single week last November, Pan Am reservation agents failed to answer 154,000 calls, losing untold millions of dollars in revenues. The attempt to mesh the schedules of the two carriers led to long delays in takeoffs and landings because the connections were made too tight.

The timing of the purchase was also very unfortunate, coming, as it did, when the domestic airline business went into the tank. On top of that, Pan Am's hopes of selling a large part of National's fleet of airplanes have been undermined because the market for used airplanes has gone soft. And many of National's planes were DC-10s, which are now less desirable because of continuing passenger resistance to the planes following the calamitous 1979 Chicago air crash. The company currently has five DC-10s that it is unable to sell.

"The National acquisition was a mistake, and Pan Am's international problems are ongoing," says Michael Armellino, airline analyst for Goldman, Sachs,



Man on the spot: Pan Am chairman William Seawell.

part of the year, the deficit was the largest ever recorded for a single quarter. The figure sent a shock through the company and set off the recent publicized round of corporate firings.

A strenuous effort is being mounted to restore the airline's health, but analysts think Pan Am has only limited room to maneuver.

"They're in a lousy business, and they have mediocre management," says one analyst. "Seawell runs the place as if it were the air force."

Pan Am chairman William T. Seawell, a former air-force general, has guided the company through the years of turbulence since 1972. Though company insiders insist that Seawell—whose distinguished, gray-haired good looks

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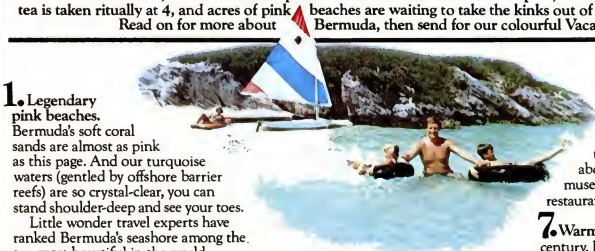
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"There's a real question whether, long-term, Pan Am should be in the airline business. Instead of buying National, they could have used their financial capability to buy something in an area where the profits would be higher."

Trans World Airlines, for example, has managed to use the ample cash flow generated by its airline to diversify the company substantially, and now earns a comfortable profit, which cushions its airline operations.

In another ironic development, Pan Am decided to lease the National terminal at JFK Airport to TWA, which adjoins the former National space. TWA has rented extra gates to other airlines, which are, in turn, feeding their business into TWA's international routes. TWA is therefore gaining market share at the expense of Pan Am.

To be fair to Pan Am, it should be noted that a large part of its problem results from United States — government policies on international aviation, and their inconsistency.

Though the domestic airline industry was deregulated in 1978, the Carter administration kept the lid on international fares. Carter wanted to force other nations' airlines to become more competitive on pricing — to move away from fare setting by cartel. But many international carriers are government-owned and —subsidized and will continue to operate at a loss, no matter what the competitive conditions in the marketplace happen to be. The result has been to keep fares lower on both the North Atlantic and Pacific routes than they would otherwise be.

In addition, the Civil Aeronautics Board in the Carter years certified a number of domestic airlines to fly directly to European destinations from such cities as Atlanta and Dallas. In turn, reciprocal air rights were granted to other international airlines to serve these cities from abroad. This has diminished the importance of New York as the major departure point for Europe, although this city remains Pan Am's major gateway.

Pan Am's most immediate challenge is to control its labor costs. The airline has asked its employees to agree to a contribution plan that would reduce current salaries, and also all increases through 1983, by 10 percent. (The employees would be paid back from future airline earnings.) The immediate response from the labor unions has been cool.

Pan Am's sale of its Grand Central building provided the company with a large but temporary infusion of cash. This gives Pan Am a few years' breathing space during which to recover. But if operating losses continue at the same level through 1982, Pan Am may again find its very existence in jeopardy.

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INTELLIGENCER

Yoko Taps Photographer Who Snapped Lennon With His Killer



Teaming up: Ono ...

PAUL GORESH, THE YOUNG Beatles fan who photographed John Lennon with his accused killer, Mark David Chapman, said last week that he's been paid "once in a while" for work for the late-star's widow.

The 21-year-old amateur photographer may testify for the prosecution if Chapman's case goes to trial (see "John Lennon's Killer: The Nowhere Man," page 30). In that event, one source told *New York*, the defense may use Goresch's dealings with Yoko Ono to try to discredit his testimony. "They would suggest he's not a disinterested witness," the source said.

Ono apparently got in touch with Goresch after she saw his picture of Lennon with Chapman on the day of the shooting.

"She said the photo said everything about how glibly John was," explained

Goresch, who claims to have taken about 200 pictures of the singer in the course of trailing him for two years.

Ono chose a Goresch photograph of her crossing a New York street with Lennon for the cover of Lennon's recently released single, "Watching the Wheels," said a source who worked on the record.

In addition, Goresch claimed Ono had asked him to collaborate with leading Beatles photographers on a photo essay about her late husband and has been "really generous" to him.

Goresch could be an important prosecution witness because he has alleged



... and Beatles fan Goresch.

Chapman warned him, "You might not see him [Lennon] again," shortly before the shooting.

"Yoko had no idea they might be putting him on as a witness," said an acquaintance of Ono's.

French Café 1, Brown-Baggers 0

A NEW FRENCH CAFÉ IS displacing brown-baggers on the public terraces at Olympic Tower, and some New Yorkers are furious.

"The tower's developers were allowed to build millions of dollars' worth of extra space in return for creating this public area, and now the city is giving the store away to these characters," charged William H. Whyte, the planning consultant who's a frequent critic of the city's midtown-zoning policies.

Similar protests were lodged by Municipal Art Society activists and by people who used to eat lunch at public tables on terraces overlooking the waterfront in the building's pedestrian arcade. The tables have been displaced by the new café, *Délices La Côte Basque*.

The café is considered an improvement by the city planning department. The city buildings department previously had threatened to revoke the Fifth Avenue tower's occupancy permit unless its owners—Onassis-family interests—enlivened the arcade.

"But at the same time the café was put in, they were

supposed to install substitute public seating and signs saying that other amenities like toilets were available," added a planning-department official. "Putting in the café first has



"Public" space: Cashiered.

to be bad judgment on their part."

Alan Grossman, a spokesman for the building's owners, said new public benches are coming along. "I think the city will be extremely pleased with the result," he said. "We've gone a little bit overboard."

Felker Phasing Out of 'Tonight'

THE LATEST NEWS FROM THE embattled *Daily News*:

□Clay Felker is talking to *News* executives about leaving his job as editor of the paper's *Tonight* edition.

□Some observers are predicting the *News* will lose \$17 million this year and \$30 million in 1982.

□The *Tonight* edition, launched last year with the hope that it would sell 300,000 copies daily, has a circulation of about 100,000 and has cost the *News* more than \$10 million so far.

□Circulation at the *Sunday News* has dropped by 200,000 (to 1,995,000) in the last year.

A close acquaintance of Felker, the founder of *New York Magazine*, said he "probably will continue as an editor of the *News*, but not of *Tonight*. As of July, his function would effectively be that of a consultant."

The acquaintance claimed that Felker wants out of *Tonight* simply because he's eager to start a "new venture"—perhaps one "along the lines" of the "pennysaver" publication he already owns in California.

As for *Tonight*, it's supposedly testing the patience of Chicago's Tribune Company, the *News*'s parent. "The wolf is at the door, and there's going to be a lot of pressure from Chicago to fold the *Tonight* edition," said one businessman close to the company.

According to one estimate, *News* payroll costs are set to rise by as much as \$18-million in the next twelve months. Given that, one observer called the \$30-million-loss prediction for 1982 "conservative," if *Tonight* survives.

News vice-president and marketing director Les Bridges, however, claimed both the \$17-million and \$30-million figures were much too high. "We are having a tough time, but you're out of the ball park," he said. The executive said that to cut costs, space in *Tonight* is being trimmed and the edition's sales halted in Westchester County.

Asked about rumors that *Tonight* will be axed after Christmas, Bridges said, "It surely will be around to the end of the year, and we are certainly hopeful it will be around next year."

BY SHARON CHURCHER

Photographs: top left, Sipa/Black Star; top right, *Daily News*; bottom, Jody Caravaggio.

Channel 7 Caught Boasting

THOUGH STUNG BY THE RECENT disclosure that phony letters from "viewers" were being used on some of its shows, WABC-TV has continued to make one proud claim. "Eyewitness News is now recognized by both the Associated Press and United Press International as New York State's best regularly scheduled newscast," the station has been saying at the end of its evening broadcasts.

Last week, however, it emerged that Channel 7's boast was misleading.

UPI president Roderick Beaton and A.P. president and general manager Keith Fuller told *New York* their

organizations don't rate television newscasts.

The WABC announcement apparently refers to awards the station has won in the last year from two groups of broadcasters—one made up of members of A.P., the other of clients of UPI. The awards were for the best local newscast in New York City.

Following *New York's* inquiry, the station dropped one word in its claim last week, to say, "Eyewitness News is now recognized by both the Associated Press and United Press International as New York's best regularly scheduled newscast."

Go-op Picks Bone Over Poodle



Dogfight: Phoebe and owner.

THE BOARD OF A TOP-DRAWER East 69th Street co-op is threatening to evict a couple and sell their apartment because of Phoebe—their eight-month-old toy poodle.

Phoebe's owners, attorney Michael Alexander and his wife, Claire, have

filed suit in New York Supreme Court to stop the eviction. Their poodle weighs only four pounds and "will be a very little dog" all her life, their court papers say.

Invoking what could be termed a grand-dog principle (the canine equivalent of a grandfather clause), they say dogs were allowed when they moved in, nine years ago, with Phoebe's predecessor, who's now in dog heaven.

Attorneys for the management of Imperial House, whose residents include Liza Minnelli and Howard Cosell, claim a ban on bringing in new pets was imposed in 1977.

They added, however, that because of the dispute, tenant-owners will be polled next week on whether they wish to rethink the ban.

Role Change Seen at Fox

A HOLLYWOOD PRODUCER who set up an independent movie company with Marvin Davis shortly before the oilman bought Twentieth Century-Fox may be in line for a major role at the studio.

Mace Neufeld, whose production credits include *The Omen* and *The Frisco Kid*, has become "very, very tight" with Davis, said one acquaintance.

A friend of Davis's told *New York* that Neufeld is expected to have at least an unofficial role at Fox, and that it's possible he'll replace Alan Hirschfeld as vice-chairman. Hirschfeld and Fox chairman and president Dennis Stanfill have been reported at odds.

A spokesman for Davis wouldn't comment on Neufeld's future with Fox.

George Lucas's Case of Nerves



Shooting *Raiders*: Lucas, director Steven Spielberg.

JUST BEFORE THE OPENING OF his latest movie blockbuster, *Raiders of the Lost Ark*, executive producer George Lucas is said to have suffered a costly attack of review-phobia.

"He was nervous the movie was going to be a flop," a source claimed last week. He persuaded Paramount's vice-president for national advertising, Tom Campanella, to increase the promotional budget to \$8 million, the source said.

According to one studio insider, that amounted to a hike of about \$2 million—

which might seem a bit superfluous now that the movie's become a hit with both the critics and the public.

Campanella, however, insisted that the higher outlay was Paramount's idea. Lucas—who reportedly started work on *Raiders* while hiding from what he feared would be "disastrous" reviews of his previous blockbuster, *Star Wars*—wasn't available for comment. Said a colleague, "Paramount [boosted] the budget to assure all of us, including George, that the movie got a good send-off."

Trendsetters Throw 'Groovy' Party



The shape of things to come? Woodstock redux.

PLT OFF BY THE MASS-MARKETING excesses of punk and New Wave, some vanguard New Yorkers are turning backward to create another fad: neo-psychedelia.

With teenagers showing a growing interest in LSD, the I Ching, and flower power, art students and other scene-makers recently assembled at the formerly punkish Club 57, on St. Marks Place, for one of the biggest black-light be-ins since the late sixties.

They painted themselves in Day-Glo colors, talked about chewing on magic mushrooms, and listened to classic sixties bands like the Jefferson Airplane and the Mamas and Papas. "I'm just feeding my head," one partygoer was heard to say.

Another told a reporter, "I saw the movie *Woodstock* three times, but I can't believe you were actually there. What was it like?"

"Groovy," the reporter said. —Henry Potter

IN AND AROUND TOWN

By Ruth Gilbert

June 15 through 24

S	M	T	W	T	F	S
	15	16	17	18	19	20
21	22	23	24			

Superman II, already proclaimed a winner, opens June 19 at theaters everywhere. Tammy Grimes, also a winner—in *42nd Street*—moonlights at Les Mouches for two weeks starting June 17. The Public Theater will show *The Patriot Game*, a film about events in Northern Ireland, for three weeks starting June 20 on Saturdays and Sundays at 2 P.M.

Admission is free; distribution of tickets begins at one.

Second Time Around

Zooman and the Sign, by Charles Fuller, had such a splendid run when produced by the Negro Ensemble Company several months back that it has returned for another six weeks, starting June 20. The original cast, including Giancarlo Esposito (left), is intact. At NEC's Theatre Four.



Catch a Rising Star

IN THE MIDDLE (left) is Starr Danias, formerly a Joffrey Ballet principal and now a song-and-dance girl in *El Bravo*, a "musical myth," at the Entermedia Theatre. On the right is Vanessa Bell; on the left, Michele Mais.

Centennial

PERETZ HIRSHBEIN'S Yiddish masterpiece, *Green Fields*, will be performed at the 92nd Street Y June 20, 21, and 22 in honor of the playwright's 100th birthday. Shlome Kryng (below, left) and Billy Goldig have starring roles. A detailed synopsis in English is available.



It's a Hollar Film

THE FULL-LENGTH version of Martin Scorsese's *New York, New York*, including a never-before-seen "Happy Endings" production number with Liza Minnelli (above), opens for two weeks at Cinema I on June 19. As you may remember, she plays a big-band singer who becomes a Hollywood star.



One Sings, the Other Doesn't

POPULAR Irish flutist James Galway and British popular singer Cleo Laine (above) have taken to performing in concert together. You can see them June 18 at the Westbury Music Fair, on Long Island, and June 20 and 21 at Avery Fisher Hall.



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Pour yourself a Pinch more taste.



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\$1.5 Trillion For Defense?

By Michael Kramer

How to Understand Reagan's Big Buildup

RONALD REAGAN WANTS TO SPEND \$1.5 TRILLION OVER the next five years to build up America's military machine, the largest increase during peacetime in the nation's history. A good deal of this expenditure is undoubtedly necessary. Some of it, though, is questionable, and some of it—like a one-year appropriation of \$89 million for military bands, more than the entire budget of the National Endowment for the Arts—is nonsense.

One and one half trillion dollars. A lot of money. A big number. "I've been trying . . . to think of a way to illustrate how big a trillion is," Reagan said at the beginning of his economic address last February. "If you had a stack of \$1,000 bills in your hand only four inches high, you would be a millionaire. A trillion dollars would be a stack of \$1,000 bills 67 miles high."

Get the picture? Still having trouble? Let me try. If you had one and a half trillion single dollar bills and you laid them end to end starting at the sun, they would stretch past the earth and then past Mars. If you then tried to pick them up at the rate of one each second and you worked 40 hours a week, it would take you 201,000 years to do the job.

So the United States is about to spend a lot of bucks to increase its defense—and to project itself as a world power. To pay for the buildup, a wide range of domestic programs are being cut. The cities will lose a quarter of their federal aid. At least a million people will lose their food stamps. Federal support for education, dependent children, mass transit, subsidized housing, Medicaid, nutrition, the arts, jobs in general, job training and welfare, legal services for the poor, black-lung benefits for coal miners—all these and more will lose money in order to provide for the common defense.

Two questions are obvious. Why? And for what?

To begin to answer the first question, one must understand Ronald Reagan's very coherent world view. To the president, the United States is still locked in a life-and-death struggle with the Soviet Union (with America, in Lincoln's phrase, still obligated to play a divine role as "the last best hope of earth"). The enemy used to be worldwide Communism, no matter its Ellen Hopkins assisted with the research and writing of this article.

form. But ever since America found itself becoming friendly with selected Communist states, like China, which in turn have become further and further alienated from Moscow, the threat has been refined. Nowadays, the administration is talking almost exclusively about Russia, and its policy is one of anti-Sovietism.

That anyone might not comprehend the threat is, in Reagan's view, incomprehensible. "Let us not delude ourselves," says the president. "The Soviet Union underlies all the unrest that's going on. If they weren't engaged in this game of dominoes, there wouldn't be any hot spots in the world."

TO MEET THE SOVIET ADVANCE, THE PRESIDENT IS, IN effect, resurrecting "containment," the policy that described America's stance during the early years of the Cold War. As a policy, containment has many advantages, and foremost among them is simplicity. Containment seeks to meet the Russians everywhere, and by so doing to create so much trouble for them that they eventually collapse. Unfortunately, containment carries with it some unsettling fallout.

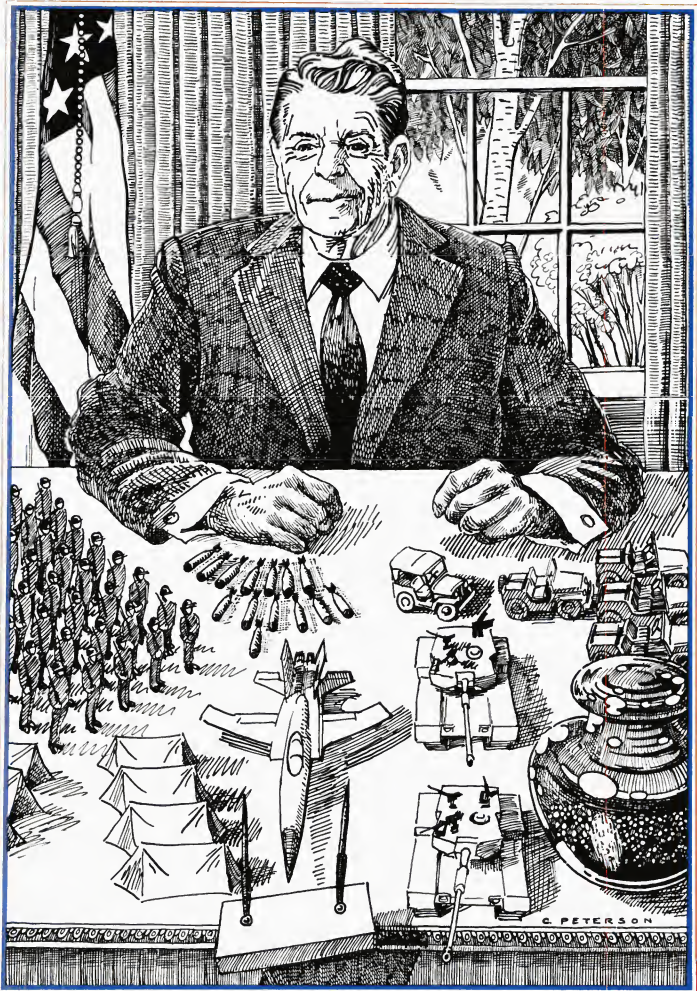
First, it aligns the United States with some unsavory elements—dictatorial states that we embrace simply because they share our anti-Sovietism.

Second, because containment challenges the Soviets everywhere, Vietnam is possible.

And, third, containment can create problems with our allies (and others), who sometimes perceive only regional strife where we see an extension of the larger East-West conflict. (Most recently, for example, the Saudis refused to follow our lead in identifying the Soviets as the greatest threat to peace in the Middle East. To the Saudis, that distinction belongs to Israel.)

Despite these troublesome aspects, containment Reagan-style is the order of the day. And certainly the major premise is correct: The Soviets are an expansionist state, with an erratic record of betrayal and excess. If unchecked—and only America can do the checking—the Russians will surely grab whatever they can.

To contain the Soviets, the president's prescription



“...The top military brass likes sophisticated weapons,

requires dramatic military spending for three reasons.

First, in many areas the American military is on the skids. “We’re in greater danger today,” says Reagan, “than we were the day after Pearl Harbor. Our military is absolutely incapable today of defending this country.”

Second, in Reagan’s view the mere fact that America is spending more for armaments while cutting back elsewhere creates the “impression” that the United States is serious about containing the Soviets and that it is willing to sacrifice to do so.

There is a problem here, though. When a policy of spending increases and weapons acquisition is undertaken mainly

comrades. The imperialists are everywhere.” Thus Russia’s strength (its military) can be viewed as less dangerous than its weakness (the Soviet economy). The next generation of Soviet leaders will have to deal with the failures of Marx and Lenin, the failure to provide a thriving homeland—and that requirement may generate the greatest attention diverter of all, war. It is obviously too early to predict a revolution of freedom in the Soviet Union. But the years ahead will surely witness profound, and perhaps violent, change in Russia—and all mankind will be less secure because of it. For whatever Russia is or is not, it is far too powerful a state to suffer shocks and upheavals without endangering the world.

None of these present and potential problems seems to bother Ronald Reagan, and there has been only minor (although growing) criticism of his plans to boost military spending. Which brings us to the second big question: What will all the money be used for? And the best way, perhaps, to get at that question is to ask others that incorporate some common—and often incorrect—assumptions about America’s military vulnerability to both nuclear and conventional war.

Is the United States vulnerable to a surprise nuclear attack?

“The Soviet Union,” says Ronald Reagan, “believes that nuclear war is possible, winnable, and survivable.”

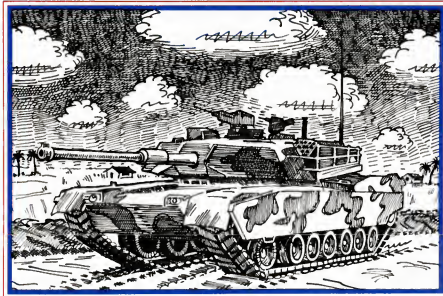
It’s called the “nightmare scenario,” and it goes like this: Sometime in the mid-eighties, the Soviet Union achieves the ability to knock out 90 percent of America’s land-based force of 1,054 ICBM’s. At the same time, the Russians destroy a majority of our B-52 bombers and wipe out about 40 percent of the 41-ship American nuclear-missile submarine fleet, since approximately 18 of the subs are always in port for repair or crew rotation.

Even assuming such a blow, the United States would clearly retain enough retaliatory power to obliterate most of the Soviet Union. This is so because, as Jimmy Carter said in his 1979 State of the Union address, just one nuclear-missile submarine possesses enough force “to destroy every large- and medium-size city in the Soviet Union.”

But the nightmare scenario contemplates that the American president will absorb the Russian first strike without retaliating. It assumes that the destruction of most of our nuclear arsenal can be accomplished with as few as 2 million civilian deaths, and that the United States might therefore choose not to retaliate lest the remaining Soviet missiles then kill 100 million or so additional Americans in a second strike. Thus, according to this scenario, the United States would surrender, if only because, under the circumstances, Russia’s terms might not appear all that onerous—say, American acquiescence in a Soviet takeover of the Middle East or Western Europe, rather than a Russian occupation of the United States itself.

To believe in this scenario is to argue for an expanded nuclear capability, the theory being that an increased nuclear force, and more innovative basing options, would act as a deterrent by reducing Russia’s ability to accomplish a successful first strike.

Arguing against the nightmare scenario—and its implied requirement that we bolster our nuclear capacity—are a set



Too heavy: There's a shortage of planes capable of carrying the massive M-1 tank.

for symbolic purposes—to create an impression rather than to meet rational needs—there can never be enough. The spending spiral must continue; more weapons, newer weapons, “better” weapons must be purchased all the time. If one accepts this thesis—as the Reagan administration seems to have done, since it has vowed to increase spending without detailing where the money will go—then the arms race may well continue forever.

Not so, says the president, and in countering this argument his third reason for increasing defense outlays becomes clear. “The card that’s been missing in [the arms-reduction] negotiations,” says Reagan, “has been the possibility of an arms race.” In Reagan’s mind, Leonid Brezhnev, or his successor, “will be far more inclined to negotiate in good faith if he knows that the United States is engaged in building up its military.” And, says the president, the Russians will do so because their economy will be strained by the competition.

BUT THERE IS A DANGER HERE AS WELL. ANYONE who knows the Soviets knows that the Russian economy really operates on two levels. The first, the domestic economy, is close to being a shambles. Shortages abound, so much so that even Brezhnev has admitted that “management methods haven’t yet been brought to a level meeting contemporary standards.”

The other Russian economy works for the military, and it works exceedingly well. So a country in trouble can cause trouble. And as the domestic economy falters, there is increasing pressure on the Soviet leadership to divert the people’s attention to the (largely contrived) foreign military crises for which it claims priority: “We must tighten our belts,

but technology has become the new Maginot Line..."

of facts, rather than assertions, regarding nuclear weapons and their use.

First is the matter of accuracy. If the Russian missiles (or ours, in a reverse of the nightmare scenario) are off-target, then the ICBM force will not be destroyed—and many millions of civilians will die. The best evidence suggests that this would indeed be the case, that the missiles of both superpowers would not operate accurately in a war situation, and that, most probably, they can never be made to do so with any reasonable degree of confidence.

Here's the problem: The stated accuracies for both Soviet and American missiles are measures that have been developed over the test ranges of both nations—which fire their missiles on east-west courses. As in conventional artillery practice, where a large number of shells have to be discharged to perfect flight paths, it takes the firing of a number of missiles over time to hit close enough to "kill" an enemy missile in its fortified silo.

In real life, however—that is, in war—both sides will fire their missiles north to south over the North Pole. Obviously, neither side has practiced firing over this course, since that would require lobbing dummy missiles onto enemy territory. And without the data that can only be gleaned from such "actual" flights, it's more than likely that the missiles of war, unlike the missiles of practice, will land far from their targets.

"Ballistic" warheads are boosted into orbit and then fall freely back to earth. As they fall, they are affected by numerous gravitational, atmospheric, and weather-generated anomalies that always throw warheads off their intended trajectories. Over a practice course these anomalies can be carefully charted and predicted. But over the war courses (north to south) these natural forces cannot be predicted in advance—without actual practice flights. This is because the earth is not a perfect sphere, so gravity varies. The atmosphere is not uniformly dense, so friction varies too. And no one can foresee the weather that will affect the missiles if they ever fly.

THE NET EFFECT OF THESE UNCERTAINTIES IS UNKNOWN, but it would surely be startling. For example, a wind of just 30 miles an hour at ground level (to say nothing of the far greater wind speeds found in the jet stream) could throw a warhead off course by 1,320 feet—enough to cause it to fall outside the "lethal" radius within which it must land in order to "kill" a Soviet target in a fortified silo. "In a real-world combat situation," says defense analyst Pierre Sprey, "the ICBM's of both sides could be 'off' by as much as twenty miles."

So nothing has changed since 1974, when Defense Secretary James Schlesinger, in congressional testimony since declassified, conceded this crucial point:

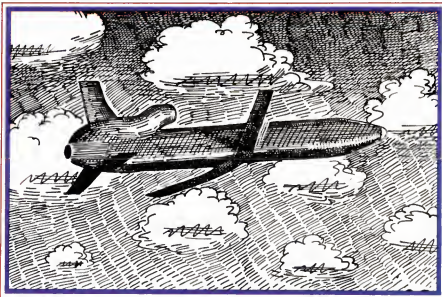
I believe there is some misunderstanding about the degree of reliability and accuracy of missiles. . . . It is impossible for either side to acquire the degree of accuracy that would give them a high confidence first strike, because we will not know what the actual accuracy would be like in a real world context. As you know, we have acquired from the Western Test Range a fairly precise accuracy, but in the real world we would have to fly from operational bases to targets in the Soviet Union. The parameters of the flight from the Western Test Range are not really very helpful in de-

termining those accuracies to the Soviet Union. We can never know what degrees of accuracy would be achieved in the real world.

And, Schlesinger added tellingly,

the point I would like to make is that if you have any degradation in operational accuracy, American [retaliatory] capability goes to the dogs very quickly. We know that, and the Soviets should know it, and that is one of the reasons that I can publicly state that neither side can acquire a high confidence first strike capability. I want the President of the United States to know that for all the future years, and I want the Soviet leadership to know that for all the future years.

Now, even assuming that Schlesinger and Sprey and a host



Too limited: Ground reflectors could foil the cruise missile's navigation system.

of other experts are wrong, and that the accuracy anomalies could somehow be accounted for in advance, two other very significant problems remain.

The first is reliability—the question of how many missiles, after years of sitting in their silos supposedly ready to go at a moment's notice, will actually get out of those silos when commanded to fly. On this point, it is interesting to note that the United States has never successfully launched a Minuteman ICBM from an operational silo. After four unsuccessful attempts, the last in 1965, the air force quit trying. Today, a Minuteman is taken from its silo, trucked cross-country to Vandenberg Air Force Base, in California, and tested there.

Assuming, though, that the missiles do get off the ground, and that they fly accurately, there is the problem of "fratricide"—which is to say that no one can predict the effect of the first nuclear warhead on those that follow. Surely, however, the effect would be adverse. The blast, debris, electromagnetic pulse, and radiation of the first warhead will, as physicist Richard Garwin says, "change the atmosphere and induce winds," and in so doing, the targeted area could be blocked off to subsequent missiles for as long as 30 minutes. So, says Garwin, echoing Schlesinger, "you can never be certain that it would work [as planned] on the first strike, and unless you're certain, you're not going to do it."

All of this suggests, in the words of Reagan's army secretary, John Marsh, that "in the spectrum of warfare, nuclear war is the least likely occurrence," and that Dwight Eisenhower was correct when he calmly said of America's nuclear arsenal as it faced the first Russian buildup, "What you want is enough, a thing that is adequate. A deterrent has no added power once it has become completely adequate. . . .

“... In competitions against NATO allies, handpicked

There comes a time . . . when a lead is not significant in the defensive arrangements of a country. If you get enough of a particular type of weapon, I doubt that it is particularly important to have a lot more of it.”

But Eisenhower's successor—like Ronald Reagan twenty years later—owed his election, at least in part, to his near-hysterical articulation of the notion that “enough” was not enough. “Let us make certain,” said John Kennedy, “that so long as the unbridled power of Communism exists, we will have in fact as well as word a military establishment not only second to none, but first. . . . I mean first—period.”

Ronald Reagan hasn't used the same words, but who can say he hasn't expressed, and doesn't hold, the same view—and this despite the fact that in the realm of nuclear war, at least, we are damned well off.

Not well enough off, says the president. Enter, then, the administration's proposals for a new generation of nuclear delivery vehicles—the MX missile, the B-1 and Stealth bombers, and the cruise missile, each of which is expensive and, as far as their missions are concerned, troublesome.

Briefly, the proposed MX missile is a supposedly more accurate version of the Minuteman III. In land-based mode, the 200 MX missiles are supposed to make a Soviet first strike more difficult because the real missiles will be hidden among 4,600 empty silos. Construction of the MX complex would tie up 40 percent of the nation's concrete capacity for three years. More land would be moved than was excavated for the Panama Canal, and 10,000 miles of roads would be built. (By way of comparison, the entire Federal Interstate Highway system consists of only 42,500 miles of roads.) Estimates of the cost of this program range between \$35 billion and \$100-billion.

Jimmy Carter called the MX program the “craziest” thing he had ever heard, and even Defense Secretary Caspar Weinberger has said “it's got an element of the unreal in it. There's no question about that.” To “kill” the MX's, the Soviets would have to commit approximately 9,200 warheads—assuming accuracy, of course. But, assuming accuracy, the Soviets could target the MX successfully by simply increasing their warhead production.

THE 244 B-1 BOMBERS, PROPOSED AS A REPLACEMENT for the aging B-52s (some of which are older than their pilots), would cost at least \$2.6 billion. Designed to penetrate Soviet air defenses, the B-1, says Pierre Sprey, is too large and unmaneuverable for its mission—which would require flying extremely close to the ground, “under” Russian radar.

A Stealth bomber, designed with curved features and special alloys to “absorb” an enemy radar's searching signal and thus remain “invisible,” could not be ready before the mid-1990s. Harold Brown, Jimmy Carter's defense secretary, claims Stealth is “a major technological breakthrough. . . . ten times sexier than we've let on.” But others, including physicist Edward Teller, warn that there are simple and obvious measures the Soviets could take to counter Stealth. One such measure, says Pentagon consultant Thomas Amle, would be simply to increase the power of the radar.

At \$1.2 million a copy, the cruise missile is the cheapest answer yet to increasing America's nuclear punch. A small, torpedo-size drone with a range of 1,500 miles, the cruise could be launched far from Soviet air defenses by the B-52, the B-1, and even a converted 747.

Sounds terrific. But would it work? Very simply, this is how the missile is supposed to operate: The cruise flies toward its target at a low altitude, tracing its course by a navigation system and a computerized radar altimeter that matches the

ground to a contour map that has been stored in its electronic brain. As the data from the ground is matched to the map, the cruise, unlike a free-falling ballistic warhead, makes its own corrections as it flies to its objective.

There are four problems with the cruise. First, as the General Accounting Office has pointed out, the missile has thus far worked well only at altitudes so high that it would be in easy reach of Soviet air defenses.

Second, the cruise requires rolling terrain with many well-defined features in order to work as designed. But many Russian targets—including the Soviet missile force—are deployed in flat areas that don't offer enough distinct ground features for the cruise to fly as planned.

Third, as the GAO says, the detailed contour maps needed for “matching” do not exist. And “high quality source data . . . may not be available for operational areas.” What this means, says a Pentagon consultant, is simple: The maps that may be available will only be extrapolations. Even the high-resolution photography obtained from satellites cannot offer the proper angles for efficient cruise operation. “And the only way you could get angularly precise data,” says a defense specialist, “is to pre-map the target areas by flying at the cruise's programmed altitude over its wartime course—and the Russians would be nuts to let us do that.”

Worse still, assuming all the foregoing problems could be resolved, a “correct” contour map could be foiled by simply stationing reflectors in the path of the cruise; it would then become confused and couldn't come up with the required “match.”

Still, the administration and the military press ahead. New weapons mean contracts, money, jobs, and careers. And no one is going to cut back if it means, in effect, firing himself.

Nuclear war may be unlikely, but conventional war is highly probable. How capable is the American army?

“I wouldn't trade one American soldier for ten Russians.” At one time or another, every American president and service secretary has said something like that. And for good reason. The Russian army is a mess. For example, of the 3.5 million soldiers in its military forces, almost half are non-Russian-speaking ethnics who can't read their instruction manuals. Their training is therefore poor—so poor that many ethnic troops had to be pulled out of Afghanistan because they couldn't perform their jobs.

America's 2-million-member military doesn't have much of a language problem, but with 40 percent of new recruits unable to read above a seventh-grade level, the army has been tagged as the world's largest remedial reading program. And last year's evaluations found six of the ten combat divisions stationed in the United States unprepared for action. The army, says its chief of staff, General Edward Meyer, is “hollow.”

Abroad, on the front lines, the picture is almost as bleak. Last year, nine out of ten American soldiers assigned to operate and maintain the army's nuclear weapons in Western Europe flunked basic tests of military skills. Eighty-six percent of the army's artillery crewmen also flunked, as did 77 percent of the computer programmers, 89 percent of the tracked-vehicle mechanics, and 82 percent of the crews of the Hawk surface-to-air missiles.

Do these shortcomings affect combat efficiency? Of course. In NATO operations, handpicked American troops finish dead last almost all the time. In a recent gunnery exercise, American crews failed to hit a single target; Allied gunners, meanwhile, achieved scores of 70 percent or better.

American troops almost always finish dead last..."

Incredibly, John Marsh's predecessor as army secretary, Clifford Alexander, refused to acknowledge that intelligence scores relate to a soldier's performance ability. "No one, no expert," said Alexander, "has been able to state what difference [intelligence scores] make."

Well, Alexander no longer runs the army, but the problem of low aptitude remains. What's more, it will likely continue until the draft is revived, a position Ronald Reagan has refused to take. But the president—or his successor—will have to revive the draft before long. The pool of 17- to 21-year-old men is dropping and will decrease by a million by 1985. By the end of the decade, one of every three eligible males will

technical complexity and sophistication has made high technology solutions and combat readiness mutually exclusive."

Some examples will make what Spinney is saying intelligible, beginning with the air force, the glamour service, where much of the latest wizardry has been concentrated.

EVEN FOR AN ACRONYM-CRAZED PROFESSION LIKE THE military, it was a mouthful. It was called AIM-VAL, ACE-VAL, and it was a \$80-million fly-off in 1977 between the air force's "hottest" planes (the F-14s and F-15s) and America's older fighters, the F-4s and F-5s, which were supposed to simulate Soviet Mig 21s. It was the most sophisticated and most realistic air-combat exercise ever.

The older, "Russian" jets had their radar detectors removed. The air force figured the Soviets couldn't possibly have that kind of sophistication. But one of the "Russian" pilots figured better; he could easily read the powerful searching radars of the F-14s and F-15s with nothing more elaborate than a slightly modified automobile dashboard "fuzzbuster"—and surely the Soviets could be presumed to have that low level of sophistication. After all, they have put men in space—so it seems reasonable to assume they've developed a radar-reading capability equal to what an American motorist can buy over the counter to thwart the highway patrol.

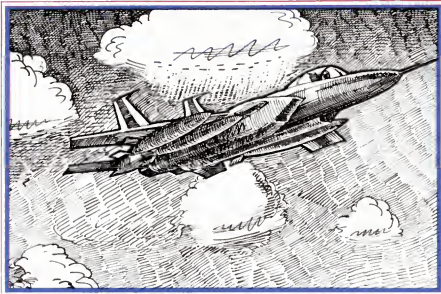
Well, the fuzzbuster worked. The F-4s and F-5s were able to detect the F-14s and F-15s when the newer planes used their radar. And, by so doing, the "inferior" F-4s and F-5s consistently "killed" the "better" planes. AIM-VAL, ACE-VAL taught the air force—or, more precisely, should have taught it—four lessons. First, combat is always confused. The only textbook battles are in textbooks. Second, the number of planes available to fight was far more important than the technical capabilities of the planes in the fight. Third, the smaller, harder-to-see planes outlived the bigger ones—no matter the advanced gadgetry on the "better" planes. And, fourth, the pilots of the smaller, less souped-up planes learned to fly them faster and, for the most part, flew them better.

As for the powerful radar that our "hot" planes utilize in order to let them "see" the enemy early—well, that radar often backfires. When in use, it acts like a beacon, and thus denies its user the single most important advantage in air warfare—surprise. It's like going into a dark room with a flashlight to look for a burglar. Unless you are very lucky, chances are the burglar will see you long before you see him.

Add to this the fact that smaller aircraft, like the F-5, are more maneuverable than the F-15. Even an official Pentagon spokesman concedes that the "F-5 can turn inside an F-15, and it can turn faster. The worst possible situation for an F-15 is a dogfight. It is designed for non-visual flight."

But non-visual flight requires the F-15 to use its radar. And, again, once it uses its radar, it's like being back in that dark room with a flashlight.

On top of this, much of the killing capability of the "hot" planes is overrated. The F-15, for example, is so big (and therefore so easy a target) because it was designed around its radar-guided air-to-air-missile system—the same kind of system used by our F-4s in Vietnam. And while in Pentagon tests the missiles killed in seven of ten shots, the record shows that in the real world of Vietnam, our missiles hit their targets



Too complex: Breakdowns keep the high-tech F-15 fighter out of the air.

have to enlist if the military is to retain its present force levels. Clearly, that is not going to happen.

Worse, the volunteer army has found it necessary to compete for personnel in the marketplace. Beginning pay has skyrocketed, while the truly skilled, non-commissioned veterans are being shortchanged, and even those who would like to stay are finding it financially impossible to do so. Those television reports of army families relying on food stamps have not been fabricated. The bottom line is staggering: The army is short some 22,000 non-commissioned officers; the navy needs 20,000 more petty officers.

For this reason alone—to free up funds for those soldiers the army must retain if it is to function at all (the non-commissioned officers)—conscription must return.

Can the United States tolerate military manpower shortages because of the technological superiority of its weapons?

No. Unequivocally. And not just because many soldiers can't operate the equipment. Too often, the equipment itself doesn't operate. Too often, the technologically elegant solution—perfect on paper—fails in the real world.

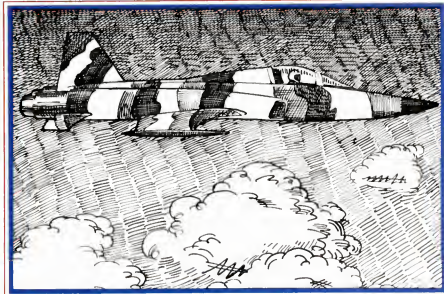
Technology has become the new Maginot Line. Here's Franklin "Chuck" Spinney, a tactical-air-warfare specialist in the Pentagon's program-analysis office: "By ignoring the real world, we have evolved a self-reinforcing, yet scientifically unsupported, faith in the military usefulness of ever increasing technological complexity. The costs of [this] can be generalized into low readiness, slower modernization and declining forces. . . . Our strategy of pursuing ever increasing

“... The defense establishment needs to start thinking

at a rate of between one shot in five and one shot in twelve. That's why America's kill ratio over the Mig 21s in Vietnam was only two to one.

There's another major problem with the “hot” planes (and this includes the latest “hot” aircraft, the F-16): They're so complicated that they're often in the shop for repair. The F-14, for example, requires 97 man-hours of maintenance for every hour it flies.

The result of all this, says Pierre Sprey, who helped design some of the country's “hottest” aircraft, is that America's current first-line land-based fighter, the F-15, “is [only] ready—that is, fully mission capable—about 35 percent of the time.



Small success: The maneuverable F-5 has one big advantage—it works.

Deploying a squadron of them usually requires stripping two or three other squadrons of their spare parts and test equipment. In fact, in a 1980 inspection, the air force's prestigious First Fighter Wing (F-15s) was found incapable of deploying with *three weeks' prior notice.*”

This downtime, says Sprey, takes its toll: “In the even more important area of personnel readiness, our pilots average only about one-third as many flights per month as Israeli pilots average.” The net effect, says Sprey, is that “both pilots and maintenance crews in the air reserves and Air National Guard [who fly the older, less complex aircraft] are noticeably superior to those in the regular forces. Retention of active fighter pilots has dropped to an all-time low, primarily because of inadequate flying time and only secondarily because of low pay [which is the reason the air force *claims* it is losing its best pilots].”

So today, because of the cost of the fighters, the air force has fewer of them than ever before—and their complexity doesn't begin to make up for their small number. Still, the top brass likes the super-sophisticated stuff. The system—and this includes the aerospace industry—can't continue expanding by simply turning out the less complicated, cheaper fighters. Says former House member Bob Carr, “We'd rather buy new technology than fix the old.”

The very real dangers of complexity are everywhere. In Western Europe, for example, the army has less than half the number of tanks that are available to the Warsaw Pact nations. To counter this numerical inferiority, the army is counting on its new, sophisticated M-1 tank, each of which costs \$2.8 million. The army wants 7,058 of them. The M-1 is the heaviest tank ever built, and if it ever has to be quickly

airlifted to a combat zone, the army will be in trouble. America's biggest transport aircraft, the C-5A, can only accommodate *one* M-1 tank at a time—and in the entire air force there are only 77 C-5A's.

The M-1 can go fast, all right. But there is a 70 percent probability that it will need a whole new engine after only 4,000 miles. Before that happens, the M-1 will eat a lot of fuel; it gets *three gallons* to the mile.

Naturally, the M-1 has the very latest computerized gun, but it is so complicated that most G.I.'s seem to agree with the army sergeant who said “I prefer to just John Wayne it,” and fire blind from side to side.

Needless to say, the gadgetry on our planes and ships and tanks, and even in the hands of the lowly infantry soldier, doesn't come cheap. That's why the president wants \$1.5 trillion for the military over the next five years.

Now, it stands to reason that when there's that much money around, there'll be a little waste. According to the Committee on National Security, a private watchdog group, recent Pentagon extravagance totaled some \$32 billion—more than enough to make up for next year's projected military-budget increase. And even the General Accounting Office, with little trouble, has identified numerous areas in which billions could be saved. For example, says the GAO, improving the maintenance-and-support system for a single plane, the navy's F-18 (“A turkey,” says New York Representative Tom Downey, “a prototypical example of technology gone crazy”), would save an estimated \$4 billion.

Requiring the air force to make do with one instead of two computer systems to handle routine administrative functions, says the GAO, would save another billion. And still another billion could be saved by simply utilizing more air-force planes on Saturdays.

The list is endless, and it doesn't include the greatest mind-boggling atrocity of all—sole-source procurement. According to the Office of Federal Procurement Policy, the government could save up to \$8 billion by having the Defense Department move to competitive bidding more frequently.

This doesn't mean sole-source purchases should be ruled out entirely. Sometimes, sole-source is the only way to go. But why, as Senator Howard Metzenbaum asks, should the Defense Department purchase lawn mowers at \$200 each when competitive bidding could get them for \$120? Even spark plugs, says Metzenbaum, are bought at 60 cents apiece when they could be had for 20. And what about the 25-cent knob that the Defense Department picked up for \$23? Or the \$5 bolt it picked up for \$96, or the 3-cent screw that was purchased for \$91? This list, too, is endless.

ALL IS NOT LOST. A GOOD DEAL CAN BE DONE TO IMPROVE the military, and much of it simply involves some rethinking.

To begin with—and to repeat, because it needs repeating—the draft must be reinstated. The truly important manpower consideration is the loss of trained non-commissioned officers.

Meanwhile, the general officer corps could be safely reduced. There are, at present, 1,136 generals and admirals in the armed forces—the same number, approximately, as in World War II, when the military was six times today's size.

smaller — smaller planes, ships, subs, and tanks...”

The navy, as the president has said, needs more ships. But it needs smaller ones. The administration wants two new large aircraft carriers. With their escorts and planes, their combined cost would approach \$14 billion. No wonder the administration wants only two. But large carriers are particularly vulnerable targets, and many of their planes must be assigned exclusively to their defense. Smaller, faster, more maneuverable ships (some with vertical-takeoff-and-landing planes) have a better chance of surviving. And, as radar expert Thomas Amlic points out, Stealth technology (almost certainly destined to fail in the real world when it is applied to planes) probably can be made to work for small vessels, since the sea's wave action, in combination with Stealth, can help mask a ship's radar "signature."

Similarly, the proposed placement of the nation's entire nuclear-submarine arsenal in 24 Trident subs seems foolish. The Soviets would be even harder pressed than they now are if they were forced to find smaller and more numerous targets.

For the cost of one Trident, America could buy three smaller diesel-electric subs. And, according to Richard Garwin, these diesel-electrics (already perfected by the Germans) are extremely quiet. What's more, since they would operate close to shore, they would be good candidates for Stealth: Coastal waters are easily filled with decoy noise, and the small size of the diesel-electrics would also make them harder for an enemy to locate.

Less complex and lighter tanks should be a top priority. They can form the backbone of a truly rapid force. Today, the Rapid Deployment Force is not rapid, deployable, or forceful. It is simply a headquarters command reflecting age-old service rivalries. Its proposed functions should be assigned to the marines, who have always been mobile and who can acquire the few additional skills necessary for the RDF.

THE AIR FORCE NEEDS SOME MAJOR CHANGES. RIGHT NOW, says Pierre Sprey, there is an urgent need for a "combined arms fighter" that trades near-useless supersonic speed (which necessitates a relatively large, heavy plane) for small size and easy handling. What America doesn't need is another large, unmaneuverable plane—like the B-1 bomber.

The air force also needs a new air-to-air gun (the current

one, even on the "hot" fighters, uses a 1942 round that is the least effective in the world).

And among the many changes that must be accomplished regarding radar, the first involves development of an accurate air-to-air missile that doesn't require it—because, again, in using that radar it is telegraphing its position and aiding in its own demise.

Most important, what the air force needs is a large fleet of small, simple, and easily maintained planes that don't spend their lives in the shop like a racing Ferrari.

Finally, there is the matter of tactics. America's military has invested so heavily in technology in part because it assumes it can predict the nature of future conflicts. Such predictability is essential when a nation spends billions for weapon systems that have highly specific uses, but, unfortunately, war is inherently unpredictable—a truth understood by the guerrillas of the Revolutionary War but one today's American military appears to have forgotten. In fact, today's American army pretty much resembles the British redcoats. It engages in massive attrition campaigns that often fail to establish winners and losers.

Sometimes, the consequences of such policies are tragic. In Vietnam, for example, America never seemed to learn that it was fighting the wrong kind of war. Large-scale bombing and huge land forays couldn't cope with an elusive guerrilla force. And, ironically, as the Vietnamese improved their anti-aircraft capabilities, they destroyed more of our property than we did of theirs.

Non-nuclear war in the foreseeable future could break out almost anywhere (but probably not in Europe, which is about the only place we are prepared for it). And when it does, it again will likely be of the guerrilla variety—if only because a potential enemy can see how ill-prepared America continues to be to fight that kind of conflict. And at that point, all our high-tech solutions won't be worth their computer printouts.

Less is sometimes more, and more is sometimes less. America should pause to consider the limits of technology. And it should also remember that throughout history the intangibles of battle—leadership, command experience, tactical ingenuity, and troop skill—have always meant more than matériel factors. Depending then on how the money is spent, a trillion and a half dollars can buy a lot of defense—or hardly any at all.

Myths, Money, and Missiles: A Defense Reading List

IN RECENT MONTHS, A FAIR AMOUNT of good work on defense-related issues has appeared in books and magazines and on television. Here is a brief and admittedly subjective guide to further study in this area:

The very best overall critique of America's defense posture is *National Defense*, by James Fallows (Random House, 1981). Richard Barnett's *Real Security* (Simon and Schuster, 1981) explores the psychology of defense and its relationship to foreign policy. The question of missile accuracy is best discussed by Andrew and Alexander Cockburn in "The Myth of Missile Accuracy," *The New York Review of Books* (November 20,

1980). Also, see Richard Garwin's "Basing the MX Missile: A Better Idea," in *Technology Review*, May/June 1981.

Franklin C. Spinney's December 5, 1980, report, "Defense Facts of Life" (available through the Defense Department's Public Affairs Office), deals with technology and weapon effectiveness. So do two articles by Pierre Sprey: "Land-Based Tactical Aviation," in *Reforming the Military* (through the Heritage Foundation, in Washington), and "Negative Marginal Returns in Weapons Acquisition," in *American Defense Policy*, third edition (the Johns Hopkins University Press, Baltimore, 1977). "The Plane

the Pentagon Couldn't Stop," by Michael Ennis (*Texas Monthly*, June 1981), details the development of the F-16 fighter.

For an understanding of the magnitude and kinds of waste found in defense expenditures, see two General Accounting Office reports: "Operational and Support Costs of the Navy's F-18 Can Be Substantially Reduced" (LCD-80-65) and "Effectiveness of U.S. Forces Can Be Increased Through Improved Weapon System Design" (PSAD-81-17).

The best piece on air-force readiness is Dave Marsh's May 1, 1980, piece for ABC's *20/20* (available from ABC).

—M.K.

Social Stamina

By Marie Brenner

MIDNIGHT. JERZY Kosinski eased the big Buick up Eighth Avenue. The route was familiar though Kosinski wasn't sure where he was going. He was never sure. Night after night, after his black tie was back on the tie rack, after he had sat through another dinner where he knew he was invited "because of their image of me," he was ready to turn himself into a kaleidoscope, ready to be "shaken into new patterns." In these hours, he was completely anonymous. No one knew him as the author of *The Painted Bird* or *Being There*. No one asked him about Peter Sellers or his activities at PEN.

This April night, Kosinski didn't know exactly what he was looking for. He had heard about a strange after-hours club where the entertainment was "more Bosch than Fellini." Kosinski's stops were not the stops of other social men. He was after cockfights, sweatshop Haitians, the exotic and perverse. He was well rested, in training for these adventures. His energy level made Mailer look like Baby Jane. At dinner, he barely touched his single rum-and-cola, determined to stay alert.

East 125th Street. He looked in his rearview mirror and noticed two men were following him. "I speeded up," Kosinski recalls. "I thought I lost them. Anyway, I wasn't concerned." Over the next few hours, he made fifteen stops. By four in the morning he was back in the city for an "appointment" to photograph a resident of a Times Square hotel. He



The perpetual guests: Jill Kremenetz and Kurt Vonnegut.

took the stairs and asked the hall porter for directions to Room 368. Suddenly he was surrounded.

Two detectives flashed their badges at him on the staircase. "They said they were going to search me," Kosinski remembers. "All I had with me was my leather satchel." In it was his advance copy of *Cockpit*, cameras, a legal pad, and a packet of the three-by-five cards he uses to jot down notes. The detectives looked at the book-jacket photo and back at Kosinski. "We thought you were a dope dealer," one said. "Do you realize all the stops you've made? Do you realize what you've cost the city of New York?" A pause. "Is this what every writer does at night?"

WELL, YES AND no. Kosinski works the late shift. Others punch out earlier, but all over the city, New York's most accomplished writers and thinkers are out night after night, like debutantes in high season. See Vonnegut in black tie at the opening of the circus or the Tchaikovsky festival. See Mailer at Alice Mason's Valentine dinner. See Mailer at Liza Minnelli's party for Rock Brynner, talking with Tatum O'Neal at Elaine's. See Kosinski at a benefit in the basement of the World Trade Center. See Arthur Schlesinger just off a plane from London, partying with Steve Smith and Jean. Read all about them in *Women's Wear Daily* and "Liz Smith."

Their stamina inspires. Corporate types wilt after ten. The eyes droop. So do the spirits. Husbands pull at wives. Gelusil waits at home in the medicine cabinet. They fret about their early-morning breakfast dates.

Not our speediest social long-distance runners. Celebrity is their B-12 shot. Hundreds may go out, but only a dozen seem ubiquitous. Everyone wonders where they get the energy. Perhaps flashbulbs are their poppers. Partygoers stare at them, their opinions are sought. You hear the whispers: "There's Mailer," "There's Jerzy," "Is that Henry the K?" They hear the whispers too. Their adrenaline surges. In that kind of atmosphere, it's hard to get home in time for Warner Wolf. Fringe socialites plan dinner tables with pretty girls to

"...Why do these serious people go out so often? And how do they have the energy?..."

please them. Their date books are filled. Their achievements have been their ticket into this ballroom of New York high life. Their phones ring. Secretaries decline and accept, RSVP and confirm. Mailer has become our Streisand, Vonnegut our Goldie Hawn. The city is their stage, their colleagues their co-stars. Night is their reward.

God knows, they deserve it. All day long they sit there like invalids, staring at typewriters, telling their researchers what to do. They type a sentence. They reverse a phrase. They think important thoughts about neo-conservatism, Egyptology, the creation of the world. Rare is the lunch at the Four Seasons grill. They sit. Gloom joins them. Not for them the pleasures of the facial, *Voyage en Douce* at two, the street.

Come the night, they are ready to bloom like jasmine. And it isn't their wives who force them into dinner clothes. "At the end of the day, I'm absolutely exhausted," Jill Krementz Vonnegut says. "But Kurt has been alone in a room all day. He's more anxious to stretch his legs. It helps him to clear his head." "I even like the chaos of a cocktail party," Arthur Schlesinger says. "Not Alexandra. After a day of taking care of the children and the house, she's tired. She wants to rest before going out in the evening."

Anything can attract them. A prizefight, an aikido bout. A crush at Starbuck's. A birthday party for François De Menil. A benefit at Lord & Taylor. They'll inevitably turn up where a Kennedy is, and usually at a Marion Javits fête. Celebrity auctions, press screenings. The de la Rentas are always

good for a Sunday-night pot-roast-dinner date.

WHAT EVERYONE WONDERS is not why they go, but how they do it. How are they able to flit around like Sylvia Miles and still get up to think? They have all sorts of little tricks. "I have a very strict regime," Michael Arlen says. "I drown myself in Perrier and then have one glass of wine after dinner. I know it's strange, but it works. Another thing: We go to Elaine's when it's quiet, around eight, and by ten, when Marcel Proust and the rest of the *Ice Capades* come in, we're usually quite ready to leave."

Arlen insists he goes to sleep early. Henry Kissinger makes no such claim. He only needs four hours' sleep a night. "The light goes out at two and he's up at six," a close friend says. Jerzy Kosinski has trained himself to sleep from four o'clock to eight o'clock—twice a day. William Buckley has trained himself to avoid going out almost at all, delighted, friends say, to have Jerry Zipkin, America's escort, serve as his wife's walking stick. And Arthur Schlesinger sounds absolutely virtuous about his schedule: "We try not to go out more than three times a week," he says. "Usually we fail."

Self-destruction is no longer chic. The absence of alcohol is another key. Now the Hemingway syndrome of booze and bars seems to afflict those in crisis or the terminally second-rate. Vonnegut and Mailer have stopped drinking entirely. Kosinski must disguise his solitary rum with something sweet. "The answer to the whole equation is drinking," Mi-



Bird of night: Jerzy Kosinski.

chael Arlen says. "The amount you drink has a direct effect on your ability to do serious work. When you're totally involved with your work, how could anyone stay up late, take drugs, or drink?"

They all say they live by the strictest rules. And those Spartan disciplines must be rewarded, when they wander out, by decent conversation to keep them going. At dinners, the debts often tend to chatter and scrutinize. They demand to be amused. Don't put Mailer next to your aunt from Providence if you expect him to return to your dining room. "If I'm having a dinner for Norman and [his wife] Norris," says Mailer's constant hostess, Jan Cushing Olymptis, "I'll put Norman with attractive girls that are bright. Pat Lawford or Alexandra Schlesinger are always good." Mrs. Olymptis remembers the first time her good friend Arthur Schlesinger met her husband: "He absolutely grilled him on the classics and historical dates. Fortunately, my husband went to Oxford and knew more than Arthur about certain things. I watched Arthur's face turn from a kind of a frown to a beam."

"What would send me into incipient alcoholism is giving the impression that we're all enjoying ourselves tremendously," Joe Heller says. "When I go out to give lectures, all these people look at me with envy because they see me photographed at parties talking with other writers or an actress or editors, and they imagine I'm having a great time when I'm not. Often, when my picture is taken, what I'm saying to someone is 'What are we doing here?' I mean, the only reason I go to these literary parties is out of obligation or a frantic need to have something to do."

It's more than that, of course. It's

Man, woman, and their elegance: Norman Mailer and Norris Church.



"...Craving a place at the dinner tables of celebrity hostesses is like shooting smack. One constantly needs more and more..."

good business. It's a need to be affirmed. Those who choose to shine in this arena know that the going-out process is always a gamble, rarely a pleasure, often more work than work. A form of cynicism sets in.

Michael Arlen sounds wistful. "The other day an eminent publisher told me there were three factors in the writing of any book, and I thought he was about to give me a learned discussion about exposition and narrative. Instead, he said that the three factors were 'the writing,' 'the selling,' and 'the promotion.' A lot of writers out there believe it."

But they pretend they don't. No one serious wants to be accused of being Judith Krantz, but they all want to make Krantzian dollars. A kind of awful realism takes the place of literary naïveté. In this sphere, fame and accomplishment are confused and connected, a Möbius strip. That fine phrase "The aristocracy of success knows no strangers" has become one of the clichés of our culture. It is that aristocracy which propels our debts of Mensa to accept, decline, confirm. No one is surprised anymore to see Kurt Vonnegut and Jerzy Kosinski going to the same dinner party as Farrah Fawcett and Ryan O'Neal.

INTELLECTUALS HAVE ALWAYS MADE alliances with socialites. Fitzgerald and the Murphys. Truman Capote and "Babe" Paley. The socialites like to collect them, and the intellectuals feel flattered—salon pets of a rarefied world. These alliances are not capricious. Friends of Capote's say that after the publication of excerpts from *Answered Prayers* he all but "cracked up" over his rejection by the social elite. But Capote learned a hard lesson. Craving a place at these tables is like shooting smack. One constantly needs more: more affirmation, more obligation, more weary sighs of "It's lonely at the top." There's an awful lot to be said for being able to sigh "It's lonely at the top."

The urge to be Mother Teresa aside, there is little more rewarding than feeling sought-after. And if one is sought after as a kind of final certification for genuine accomplishment, then smoky rooms can become bearable, idiotic social babble can sound inspired, tedious dinner partners begin to sparkle, bleary mornings turn into a time for rest, and

columnists' dumb questions and photographers are simply hazards of the trade. We read about Robert Penn Warren reciting Homer to his wife at night in the country, and that activity, to a New Yorker, seems like a daffy affectation from another age.

The debts may complain, but few stay home. Mailer will show up at fashion shows—he tells friends he does it "for Norris"—but whatever his reasons, he goes, he goes. Yet the partygoers worry



Arthurian legends: The Schlesingers step out.

about being thought frivolous. They stress their attendance at dinners for Isaiah Berlin. Thus one hears, "Last week we hardly went out at all." Or "We're always home by twelve."

And among the practitioners, theories of social stamina abound—that is, about everybody else's. "Next to the Mailers and the Schlesingers, we're stay-at-homes," Jill Krentz says. "I don't know how the Mailers and Schlesingers do it," she adds. "I swear, they're out every night."

Joe Heller takes the long view. "I think what happens with American authors is that the most ambitious and successful works are done early—look at Faulkner and James. But as writers get successful, I think maybe we don't want to work as hard. And perhaps because we aren't working as hard, there is more dissipation. More parties, more manic-depression, more alcohol. I think that's more a symptom than a cause."

Some of them manage to balance everything. All of them say their social lives have little effect on their work. Mailer, says Mrs. Cushing Olympitis, is up by six and working in an office without a telephone. Vonnegut retreats

to his upstairs office by nine, his wife says. Her secretary takes care of all the messages and keeps track of the invitations addressed to Mr. and Mrs. "Once they get into Kurt's office, they're gone forever," Krentz says. The Schlesingers compare date books every Monday "to see if we have the same week in mind." "My tendency is to want to put things off," Arthur Schlesinger admits. Michael Arlen says, "God knows, at this age I often think an eight o'clock bedtime would be just fine."

FOR A FEW, A VERY FEW, the social process is actually creative and connected to their work. Kosinski, a social scientist by training, has even analyzed his own social structure. "A good event makes a dent in my notion of myself, modifies my ritual, and makes me richer," he says.

But Kosinski is way beyond mere thoughts of social stamina. "With me, it is social obsession. Social stamina is to the fabric of social life what exercise in the park is to sport. You just go through it because it is part of what you're doing. With social obsession, the need is visceral. You come to life when you go out. Your being depends on

being with other people." He is not talking about hanging around with Nan Kempner. Kosinski leads a double life. Before midnight, he might wander into the *de la Rentas* "to feed the socially aware side of me." After midnight, he is in search of the creative. "In one world, I am a professional voyager knowing what that is expected of me; in the other . . . well, I wonder."

His world is that of freaks, aliens, after-hours clubs, photo sessions, encounter groups listed in the *Voice*, or odd strolls through hospitals. There is no pattern to it. Inevitably, those travels will reappear in a later book. Sometimes he wears a mustache and goes under his nonfiction *nom de plume*, Joseph Novak. He goes out ritualistically, whether tired or not. Always, he travels alone, carrying his three-by-five cards. "I cannot have a companion with me," he says. "A male friend wouldn't share my same interests. I might get protective of a woman. Either would think that something was supposed to happen each time, and often nothing does. And then they would say to me, 'Jerzy, why are you wasting your time this way?'"

After Mailer and Arlen and Schlesinger and Kissinger and Vonnegut are at home, the big Buick covers the five boroughs; Kosinski's nocturnal companions are the city's insomniacs and out-of-town businessmen on the prowl. Unlike them, because of his twin sleep sessions, he is at his desk by eight. Then, even his work method is scientific. A telex roll sits on the floor and feeds his typewriter, to save him the wasted motion of a paper shift. Every hour his secretary comes in, rips the roll from his typewriter, then retypes on her typing paper the pages Kosinski has done.

The cards sit on his desk. At the mo-



Four-hour man: The Kissingers.

ment, a new novel is in progress. Music is its theme. Kosinski has been seen all over New York with Tony Bennett. At nightclubs, in jazz joints, at the Rainbow Room. His stamina pays off. Hundreds of cards are filled with descriptions, some mundane, others oblique, notes about "classical American nightclubs" and "a million-dollar penthouse with private recording studio." Out of this, he hopes, will come art. "Social life is just a propellant for my main event, which is my work. This is my compass. I follow my compass, but the compass trembles."

The work finally propels all of them, however their social compasses might tremble. They go out to reassure themselves, to learn, maybe even to have a good time. They do not seem bothered by the notion that too many public appearances might trivialize them. They want to be judged for their work alone. "Someone might ask me if I had a good time," Kosinski says. "Yes, very." I might answer. "Well, and have you found someone interesting?" they ask, and for this question, there is but one answer: "Yes, I have found someone very interesting. I have found myself." ■

Photograph by Betty Burke Galella.

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John Lennon's Killer:

By Craig Unger

MARK DAVID CHAPMAN picked up the November 1980 issue of *Esquire* and started reading. "I was looking for the Lennon who had always shot his mouth off," said the article, by Laurence Shames. "... an often pathetic truth-seeker whose pained, goofy, earnest, and paranoid visage was the emblem and conscience of an age. The Lennon I would have found is a forty-year-old businessman who watches a lot of television, who's got \$150 million, a son whom he hates on, and a wife who intercepts his phone calls." "That phony," thought the 25-year-old Chapman—or so he later confided. It was just as he had known all along. Holden Caulfield would never stand for this. Not the catcher in the rye.

Last October 23, Chapman went to the sign-out sheet at the high-rise condo in Honolulu where he worked as a security guard. Instead of his own name, Mark scrawled "John Lennon."

Before leaving his job, he made at least one phone call. Mark's employment counselor had always seemed friendly, even when her office was jammed. She appreciated the painting Mark had made for her. The least he could do would be to tell her he was leaving his job.

"Gee, Mark," she said. "Are you looking for something else?"

"No. I already have a job to do."

And so began a 17,000-mile odyssey that would take Mark David Chapman to New York three times, to his hometown in Atlanta, and back to Hawaii before its bloody dénouement in December inside the archway at the Dakota. In the intervening six weeks, he would revisit the sites of many of his past failures. Student, musician, boyfriend, Christian, YMCA camp counselor—he had failed at them all. He had even failed as a suicide. It was, as he'd told a friend years before, as if the world had decided that there was no place for Mark Chapman, that Mark Chapman didn't exist.

NOW, SIX MONTHS AFTER the shooting of Lennon, Mark David Chapman is approaching judgment. Yet the mystery surrounding his motivations remains as perplexing as ever. Last week, eleven days before the selection of the jury for his trial was to get under

way, Chapman suddenly began talking about changing his plea. After months of preparation for the trial, during which Chapman's new attorney, Jonathan Marks (Chapman's first attorney resigned after receiving threatening phone calls), had assembled a topflight team of expert witnesses to buttress a plea of not guilty by reason of insanity, Chapman reported that "God told me ... to change my plea" to guilty after all.

Proceedings will begin with jury selection next Monday, and only then, sources say, would a change in plea be made. Manhattan District Attorney Robert Morgenthau's office has already said a guilty plea would be acceptable only if no plea bargaining was involved. But if it was accepted, Chapman's case would not go to trial. Should the guilty plea be disallowed, and the trial go forward as planned, Marks could conceivably use Chapman's about-face as further evidence of his client's instability. Whether or not he does that, Marks would still have to base his case on presenting evidence that Chapman acted under a delusion that compelled him to shoot Lennon. And the prosecution, led by Assistant District Attorney Allen Sullivan, would have to prove beyond a reasonable doubt that Chapman was sane, within the meaning of the law, when he shot Lennon.

Isolated as he was at the time of the shooting, it is difficult to think of Mark Chapman alone. His name inevitably invokes those of John Hinckley, Dennis Sweeney, and those others Ken Kesey, the merry prankster, refers to as "this new legion of dangerous disappointments." To deal with this corps that guns for the great, psychiatrists have coined the term "magnacide." Others refer to them simply as the "killer nurses."

They share more than just a legacy of failure. From acidhead to Jesus freak, from runaway to camp counselor, Chapman's personality swung between its various poles until it came to rest in an intense love affair and what appeared to be a satisfying career. But, like Allard Lowenstein's alleged killer, Dennis Sweeney, Chapman's good times were all too brief. Painfully aware of his own shortcomings, Chapman searched desperately for a secure identity. Unable to find it in the world around him, he internalized his search, creating a world of his own. Its signposts were his ob-



Doomed hero: Outside the Dakota before the

sessions: John Lennon, Norman Rockwell, and the catcher in the rye.

I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around—nobody big. I mean—except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff—I mean if they're running and they don't look where they're going I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be

The Nowhere Man



shooting, Lennon signs Mark Chapman's copy of the Double Fantasy album as the would-be assassin looks on.

the catcher in the rye and all. I know it's crazy, but that's the only thing I'd really like to be.

—Holden Caulfield
The Catcher in the Rye

MARK CHAPMAN'S PARENTS don't live on Green Forest Drive in Atlanta anymore. His mother, Diane, divorced her husband and now lives in Hawaii. Mark's father, David Chapman, a former air-force sergeant who works as a middle-man-

agement bank employee in Atlanta, remarried after the divorce and moved from this crossroads of Bible Belt and suburban-mall culture to a country house a few miles away. Down by the lake off Snapfinger Woods, Camp Koda, where Mark was a counselor, closed down long ago. And at the nearby South DeKalb branch of the YMCA, Mark's home away from home, his colleagues have all moved on to other things. No one there remembers him.

Those who did know Mark don't recognize the man who shot John Lennon,

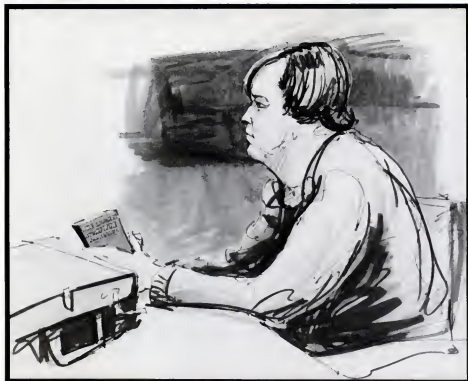
or even the surly, brusque, high-strung individual whose erratic behavior caught the eye of Honolulu acquaintances. "It's just like a different person than I used to know," said David Chapman, who, sources say, hasn't spoken with him since about the time Mark attempted suicide in 1977. Mark's father says he won't speak his piece until the trial is over. Mark's chorus teacher at Columbia High School in Atlanta says, "Out of the 400 students I had, Mark would be the last to do something like that."

Drugs, family strife, brokenhearted love affairs, and rock 'n' roll—Mark grew up carrying more than his share of the banal emotional baggage of suburban adolescence. Highly suggestible, highly impressionable, intensely eager to prove his worth, Chapman was drawn to authority figures as mentors and role models, aping their values. "He would do anything to please me," says Tony Adams, former executive director of the South DeKalb YMCA branch, where David Chapman taught guitar and Mark worked for several years. "We made him assistant director of the summer camp because he had real leadership qualities. Mark was a very caring person.

Hate was not even in his vocabulary. He said he had experimented with drugs. But when he was fifteen or sixteen, he had more or less a religious experience. He felt like the Lord had touched him, that he had turned his life around. He wanted to prove that he was a good person, that there was no bad person inside of him."

Those years at the Y were magical for Mark, who was then in his late teens. His boss at Camp Koda, Vincent Smith, remembers him as a regular Pied Piper with children. Sending his young

“...The breakdown had come very quickly. One by one, the sources from which he drew his unsteady identity began to collapse...”



Alone again: Holding *The Catcher in the Rye* at his arraignment.

charges out on a watermelon hunt, Mark would tell them they were looking for dinosaur eggs. They called him Nemo, presumably after the captain in *20,000 Leagues Under the Sea*. “He was a great storyteller, and the kids loved him,” says Smith. “He was always very respectful. He looked up to me.”

One day in 1974, Mark approached Smith with a well-worn copy of *The Catcher in the Rye*. “It’s a good book,” he told Smith. “I just wanted to make sure you had read it.”

But there was more to Mark than the eager YMCA counselor. “He got into drugs pretty early, around ninth grade,” recalls Miles McManus, a classmate who also worked with him at the Y. “Pot, MDA, hallucinogens—he did anything he could get his hands on. He was real down on LSD and said he had real bad experiences. Then he became kind of a Jesus freak. He carried a Bible with him. He would quote Scriptures and proselytize. He did that for about a year before he cooled off.”

With rock ‘n’ roll, as with drugs and religion, Mark would occasionally seem to cross over the line between exuberance and excess. His “theme song,” according to Tony Adams, “which he sang over and over,” was Jerry Jeff Walker’s “Mr. Bojangles,” a ballad about meeting the legendary song-and-dance man in jail. He worshipped pop musician Todd Rundgren, occasionally quoting to Miles “the gospel according

to Todd.” Mark said he wanted Jimi Hendrix’s “All Along the Watchtower” played at his funeral. A prolific correspondent, Mark ended letters to his friends with quotes from some of his favorite musicians, including Bob Dylan and John Lennon.

He admired Lennon and argued that he was the most talented of the Beatles. But in high school, Mark’s prayer book had a standing gag about Lennon’s song “Imagine.” “Imagine,” they sang, “imagine if John Lennon was dead.” Mark said he thought the lyrics sounded Communist. Later he would accuse Lennon of arrogance for declaring publicly that the Beatles were more popular than Jesus Christ.

When it came to his own musical ability, Mark was no match for “gods” like Rundgren or Lennon. Taught to play the guitar by his father, he cared for the instrument religiously, even refusing to take it out of its case in humid weather. When he was asked to sing solo in the chorus, he grew visibly nervous. “He’d get frustrated easily,” recalls Miles McManus. “He’d go out and buy a \$150 guitar. He’d practice on it for a while. Then someone would say something negative and he’d just give his new guitar away. He’d say, ‘Take my guitar.’ That happened more than once.”

It was the YMCA that provided the anchor for Mark’s life. He hoped to get a college degree and become a YMCA director like his idol Tony Adams. And

if he was really lucky, he would marry Jessica Blankenship, the pretty girl with the long dark hair, whom he had met while still in high school. Together they would become Christian missionaries or go abroad for the Y. After graduating from high school, in 1973, Mark took courses at DeKalb Community College, in the meantime raising money for his first stab at YMCA overseas work. In 1975, he left for Beirut.

Mark’s stay in Lebanon was short-lived. Civil war erupted shortly after his arrival. Mark made a cassette of bomb explosions and machine-gun fire. Evacuated just two weeks after he got there, he played the tape over and over for friends. Shortly afterward, in the summer of 1975, David C. Moore—now a YMCA executive in Chicago but then executive director of YMCA services in Fort Chaffee, Arkansas, overseeing the arrival of Vietnamese refugees—got a call from someone in his New York office. He said he had someone who was just back from Lebanon. Mark arrived within the next few days.

“It was a young staff,” says Moore. “It was exciting. The whole refugee issue was very fresh; hundreds, thousands of Vietnamese were arriving every day. We were a part of history. It was the best staff I ever worked with; they all put in twelve- to eighteen-hour days. But of all of them, Mark was outstanding. It was his sense of humor. And he was very, very concerned about the refugees.”



The defense: Attorney Jonathan Marks.

Drawing by Tom Christopher/WCBS News.

"...His moods shifted wildly from the meek and obsequious to the grandiose and arrogant. A nonentity became a surly brute..."

"When his girl friend, Jessica, came to visit him, I invited them over to dinner. Gosh, they were like a couple of kids from the country. She was charming, intelligent, quiet, intense. She was the best thing that ever happened to him."

Mark, then twenty, pursued her, like his other passions, without any restraints. "He would talk about her endlessly," says Rod Riemersma, who bunked with Chapman during the Fort Chaffee program. "He used to call her up all the time on the WATS line. And when she came for her birthday visit, he had the marquee of the Holiday Inn reading HAPPY BIRTHDAY, JESSICA. It was signed MARK." He saw her home to the motel each night, and he went back alone to his apartment in Fort Smith.

According to one of his closest friends at Chaffee, "virtually everything Mark did during that period he did because of Jessica. His whole involvement with religion. Even what he ate and drank. He wouldn't drink alcohol, or Coca-Cola, or any kind of soda pop—anything that was bad for your body. He said how displeased she would be if he had a beer. He was so concerned with doing the Christian-like thing."

BY DECEMBER OF 1975, THE FORT Chaffee program was ending. Nearly all the camp's 29,000 Vietnamese refugees had been placed in the homes of sponsoring families. Formal closing ceremonies were only a day or two away, but Mark, uncharacteristically, had decided to leave early. His friend Dana



Old friends: Chapman with Dana Reeves at Fort Chaffee in 1975.

Reeves had driven the 675 miles from Atlanta to Fort Chaffee to pick him up.

Tall, slender, with angular features, Dana Reeves made a striking contrast to Mark's friends. Some years older than Chapman, Reeves now works the graveyard shift for the police department in Henry County, not far from Atlanta. Reeves had known Mark since he was in high school, but he struck Mark's Atlanta YMCA friends as an unlikely companion for Chapman. His friends at Fort Chaffee were particularly jarred when

Reeves showed up with a white-handled revolver in his gear. "As soon as Dana arrived, Mark's behavior changed," says a friend, remembering Mark's last day at Fort Chaffee. "Mark cleaned his nails for Dana, he put on clean clothes for Dana, he made telephone calls for Dana. And there was Dana's gun. Mark was so non-violent. He hated guns. I still remember them sitting in the office of the YMCA center at Fort Chaffee, playing with this gun, looking at it, talking about it. It just wasn't like Mark. They started roughhousing, then Dana gave Mark this look. He froze."

A few minutes later, Mark's friends gathered outside with him and Dana to say good-bye. It was a crisp, clear day, and with the refugees gone, it was eerily quiet. Most of the white barrack buildings were empty. The small group had almost all of Fort Chaffee's barren six square miles to itself. Mark got in the car with Dana and called out to the people with whom he had spent the happiest six months of his life. As Rod Riemersma remembers it, Chapman said, "We're all going to get together again. One day, one of us is going to be somebody. About five years from now, one of us will do something famous, and it will bring us all together." It was December 1975.



"Catching in the rye": Vietnamese refugees with Chapman at Fort Chaffee.

CARING, COMPASSIONATE, MARK was the man who had it all together. He had a girl he loved, he was going to college (Jessica had persuaded him to enroll at Covenant College, a strict Presbyterian school in Tennessee), and he

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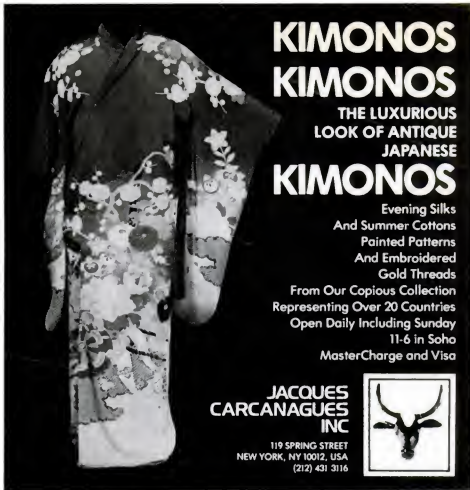
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even had a summer job lined up at the Y in Atlanta. "If any of us at Fort Chaffee had a future, it was Mark," says a friend. "If you had told me he was delusional, I would have said you were. But when I saw him in the summer of 1978, things had changed."

By that time, there were 30 extra pounds on Mark's five-foot-eleven frame, and he was slowly and profoundly depressed, presenting a deeply disturbing contrast to the trim, fastidious young man of two years earlier. According to the same friend, "Mark told me, 'My life is gone.' He said that, because he had failed in certain areas, society had decreed there was no life left for Mark Chapman."



In search of identity: Tourist Chapman



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The breakdown had come quickly. From the moment Mark left Fort Chaffee in 1975, virtually everything began to go wrong for him. School, Jessica, the YMCA, his family—one by one the sources from which Mark drew his identity collapsed. He dropped out of Covenant College after one semester. "I really cracked up," he told David Moore later. "I was a failure, and Jessica made me see it, and I screamed at her. I demanded that she not leave me."

Jessica left him nonetheless, and suddenly Mark found himself both alone and barred from the career he had been planning. Without a college degree, he could never become a YMCA director. One day at summer camp in 1976, he had exploded at a parent of one of the campers. "I know how easy it is for that to happen," recalls a friend. "But it wasn't like Mark. He thought he really had destroyed the whole summer program." Following that incident, Mark quit the Y. He took a job as a security guard, which brought him a gun permit. He took to the training and became an excellent shot.

At the same time, Mark's family was falling apart. When he was a schoolboy, his mother and father fought so much that he would frequently stay with neighbors. Now that his younger sister

was growing up, there was no longer any reason for his parents to stay together. Despondent, Mark decided that he would live out his one last fantasy. He had always wanted to see Hawaii. A friend recalls, "He told me he went there with the idea of killing himself. He said that was his biggest dream." He would go there and then he would kill himself. Or at least he would try.

NOT LONG AFTER HE ARRIVED IN Honolulu in 1977, Mark attached a hose to the exhaust pipe of his car, fed it into the interior, and climbed in to wait. The attempt failed, and Mark was hospitalized for psychiatric treatment.



in Hong Kong, his wife, Gloria Abe.

His mother moved out to be with him. He later took a room on his own with a minister. But there was no Jessica Blankenship, no Tony Adams, David Moore, or Dana Reeves to fill the expanding void in his life. With a suicide attempt and psychiatric treatment on his record, he told a friend, he would never be able to get even a low-level position at the YMCA.

More impressionable and suggestible than ever, Mark still needed to latch on to someone. When he failed, his behavior became increasingly fragmented and erratic. His moods shifted wildly from the meek and obsequious to the grandiose and arrogant. A timid nonentity became an aggressive, surly brute. In 1978, he took a jaunt around the world. The next year, Chapman announced that his goal was to be a housekeeper. In 1979, he took a job as a \$4-an-hour security guard, then became a spendthrift art collector.

Where did he get the money? That remains a mystery. More significant is the fact that a man of Chapman's modest means would even consider the extravagance of a round-the-world tour. His itinerary: Tokyo, Seoul, Hong Kong, Singapore, Bangkok, Katmandu, Delhi, Israel, Geneva, Paris, London, and Atlanta. Armed with a letter of introduc-

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tion from David Moore, his Fort Chaffee mentor, he stayed at YMCA's all over the world.

In Geneva, Mark met up with Moore, who introduced him to the international head of the YMCA. "He was so impressed by that," Moore recalls. One night on a balcony overlooking Geneva, Mark told Moore about his suicide attempt. "As a joke he said, 'Let's talk until the sun rises,'" Moore says, "and then Mark told me about his failure with Jessica, his breakdown, his attempted suicide, and his problems with his father. He was so naive. He couldn't understand why the world was so messed up." But, according to Moore, Mark appeared to be recovering from his breakdown.

When he returned to Hawaii, Mark worked in housekeeping and the printshop at Castle Memorial Hospital, the same hospital where he had received psychiatric care. His supervisor, Leilani Siegfried, remembers him fondly. "He was delightful to work with," she says. "He tried to please us so. And he was so sympathetic to the old people. He would play them Hawaiian songs on his guitar and pay attention to them when nobody else would. Some of them hadn't spoken to anybody in years, but they started again when Mark showed them some attention."

Other job supervisors in Honolulu describe Mark in similar terms. But at an employment agency in 1979, he presented an altogether different picture of himself. According to his application, he had worked with radios and weapons, had guarded prisoners in the sheriff's department in Decatur, Georgia, and had a strong background in security. At the bottom of the form, he casually mentioned the YMCA. "The Y just didn't seem important to him," his employment counselor said. "He was interested in firearms."

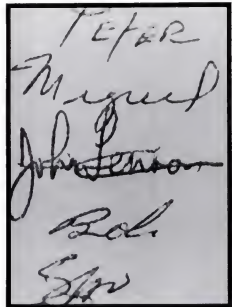


Icon: Rockwell's Triple Self-Portrait.

Mark was also interested in human contact, and his search for it became more and more desperate. In June 1979, he married Gloria Abe, a Japanese-American travel agent whom he'd met while booking his world tour. He also returned repeatedly to the employment office, eagerly trying to strike up a friendship with his counselor. "Occasionally he mentioned his family," she recalls. "That seemed very painful to him. But I was too busy working to really listen. He was also quite interested in art. He gave me a painting he'd done himself with blue skies and fluffy clouds."

Pat Carlson, a Honolulu art dealer, watched his interest in art surge. "I've never seen anybody with such an obsession," she told a Honolulu reporter. "He would call me three or four times a week to talk about his art." Mark spent \$5,000 on a lithograph of Salvador Dali's *Lincoln in Dalivision*. Later, he returned it and paid \$7,500 for Norman Rockwell's *Triple Self-Portrait*. "He was so proud of that piece," Carlson said. "To give you an idea about how consumed he was by this thing, I know he bought a book about Rockwell that he displayed on his coffee table." On the cover of the book was Rockwell's *Triple Self-Portrait*, which had first appeared on the cover of *The Saturday Evening Post*. "He had a copy of the cover of the book laminated, and put it on the wall of his apartment. . . . He started writing letters and making phone calls all over the mainland trying to find a [copy of the magazine]."

Other acquaintances began to notice Mark's erratic behavior. Barbara Linn, who worked with Gloria at the Waters World Travel agency, says she "felt a lot of negativism oozing from him." The husband of another of Gloria's co-workers told a reporter that Mark snubbed people, grunted curt greetings, and was surly. He was impatient and would honk



After ego: Chapman's "Lennon" signature.

Photograph: Honolulu Advertiser.

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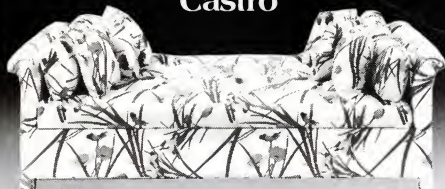


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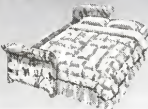
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incessantly if he was waiting for Gloria and she was late. At his last job, he found a target for his rage, Scientology. Chapman's supervisor told a Honolulu reporter that he compared the religious sect to the Reverend Jim Jones's suicide cult in Guyana. And even earlier, in 1979, a witness saw Mark with a button that read, "John Lennon."

But why Lennon, instead of another of his heroes? Observes MIT psychohistorian Bruce Mazlish, "There is inevitably a certain randomness in these kinds of fixations. When a guy is fragmenting as much as Chapman, you can't expect his reasoning to be wrapped up in a nice neat little package."

Chapman shared his delusions with no one. But one can speculate: that Mark Chapman, who saw himself as the savior of the children at Camp Koda and later at Fort Chaffee, having failed to make a career of the YMCA, would try to fulfill himself in a fantasy world where he would save small children as they played in "this big field of rye"; that, like Holden Caulfield in the novel, Mark would wage his own private war against phoniness; that, having failed one way or another with Jessica, and, presumably, with Gloria, with his employment counselor, and with his art dealer, he would find his identity in the cultural icons of Salvador Dali, Norman Rockwell, and John Lennon. But then he began to perceive Lennon as a hypocrite himself, one who had allowed wealth and success to tarnish the principles he held holy. Mark David Chapman, the catcher in the rye, would go to New York.

ON SEPTEMBER 10, 1980, MARK wrote a letter to Lynda Irish, a schoolteacher friend from Honolulu who had moved to New Mexico. On it he had drawn a picture of Diamond Head with the sun, the moon, and the stars above it. Mark wrote, "I'm going nuts," and signed the letter "The Catcher in the Rye, Mark."

On October 10, he sold his Norman Rockwell to a Honolulu public-relations man for \$7,500. At about the same time, Mark called his employment counselor and told her he "had a new job to do." On October 23, he signed the work sheet at his job with John Lennon's name, and left work for good.

On the twenty-seventh, Chapman went to J & S Sales, a Honolulu gun shop. The salesclerk—whose name, ironically, is Ono—sold him a snubnosed Charter Arms .38-caliber revolver.

A few days later, according to sources, Mark was at the Waldorf-Astoria Hotel, in New York. He also spent some time at the Hotel Olcott, at 27 West 72nd Street, just half a block away from the Dakota, the apartment building where Lennon lived. He later confided to a minister that he was wres-



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ting with "good" and "evil" spirits. By the second week in November, Mark was back in Atlanta, seeking solace from his torment. He found little. He told friends that he had come to see his father. Instead, he stayed with his friend Dana Reeves.

If Mark still intended to shoot Lennon, he did an excellent job of disguising it. "If he had that on his mind," says Reeves, "he put on a command performance. He never made any delusions known to me or anyone I know. He was his old self of five years ago as far as I'm concerned." He visited his chorus teacher from high school and a classmate, Paul Visscher, both of whom said he was the same old Mark.



The art of pain: A Chapman painting.

But he wasn't. He went to visit Jessica. The local press later reported that the mother of an old girl friend, who refused to be identified, had seen Mark and that he had appeared to be disturbed.

Finally, Mark went by the South DeKalb branch of the YMCA. His old boss, Tony Adams, had long since moved on. None of the old staff was there. So he spoke with Pat DeCouq, a swimming instructor who was a relative newcomer. Mark went over to the swimming pool and pointed out a tile with his father's name on it. He asked if anyone still remembered Nemo. No one did.

Mark returned to New York. A few days later, he called Gloria. According to the minister, Mark told her, "I've won a great victory. I'm coming home. I'll tell you about it when I get there." In Honolulu, Mark made an appointment at the Makiki Mental Health Clinic for November 26.

But he never showed up. On Saturday, December 6, he checked back in at the West Side YMCA, just nine blocks from the Dakota. Though he had several thousand dollars with him, he took a room without a bath. Mark also carried the letter of introduction to Y officials that David Moore had written for him for his round-the-world trip. Then, it had been a virtual passport to YMCA's everywhere, usually allowing him to stay free. Here, he showed it to no one.



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Mark began hanging out in front of the Dakota. "I saw him the day of the shooting," recalls one Upper West Side resident, "and I remembered I'd seen him there a couple of days before. You'd always notice people waiting for Lennon. This guy was shifting back and forth like he was impatient."

Sometime around midafternoon on Sunday, December 7, Mark returned to the Y and checked out of his room, in the process severing ties once and for all with what had been the most important institution in his life. He then took an \$82-a-day room at the Sheraton Centre hotel, at Seventh Avenue and 52nd Street.

On Monday, Mark returned to his vigil outside the Dakota, bringing with him fourteen hours of Beatles tapes, a copy of the new album by Lennon and Yoko Ono, his .38 revolver, and his copy of *The Catcher in the Rye*. He struck up a conversation with a young blond fan who was a regular outside the Dakota. They lunched together at the Dakota Restaurant, across the street. Afterward, the two returned to their vigil. By 4:30 P.M. the two were joined by three other fans, including Paul Goresch, an amateur photographer who often waited outside the Dakota for Lennon. A few minutes later, Lennon left his apartment accompanied by Yoko. As Lennon stepped out, Chapman held up a copy of *Double Fantasy* for him to sign. John paused briefly and signed his name as Goresch snapped a photo.

"Did I have my hat on or off in the picture?" Chapman asked Goresch. "I wanted my hat off. They'll never believe this in Hawaii."

Later, Goresch told Chapman that he was leaving. "You never know," Mark said. "Something might happen. You know, he could go to Spain or something tonight. You never know if you'll see him again."

Shortly before 11 P.M., John and Yoko returned from the studio. As they walked through the archway, Mark took a step toward them.

"Mr. Lennon," he said.

Chapman assumed a combat stance and fired all five shots from his .38 revolver.

In a few minutes, the police arrived. By then, Mark had taken his copy of *The Catcher in the Rye* out of his pocket and had started reading.

A FEW WEEKS LATER, JOHN HINCKLEY spoke into a tape recorder. "I just want to say good-bye to the old year, which was nothing, total misery, total death. John Lennon is dead, the world is over, forget it," he said. "Anything that I might do in 1981 would be solely for Jodie Foster's sake. Just tell the world in some way that I worship and idolize her."

Health/Pat McManus

YES, YOU CAN BE TOO THIN

“...A study casts shadows on our cultural code of string-bean chic—being too thin can be as dangerous as being too fat...”

Some ladies smoke too much and some ladies drink too much and some ladies pray too much. But all ladies think that they weigh too much.

—Ogden Nash in “Curl Up and Diet”

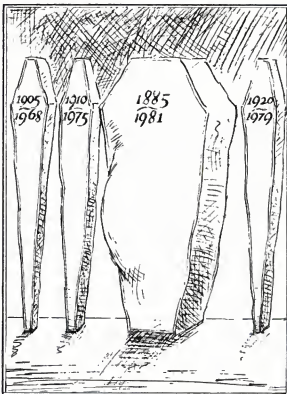
RELAX. IF YOU’VE BEEN GAUGING YOUR ideal weight the way most of us have—by those familiar doctors’ charts—and you’ve managed to hover close to the “ideal” level, then you’re probably underweight! And what better time to find out than now, as we enter the season of bare midriffs and voluptuous cookouts?

A recent National Institutes of Health study, conducted in Framingham, Massachusetts, finds that being underweight carries as many—if not more—dangers as being overweight and raises questions about the validity of current standards of ideal weight. The study casts some serious shadows on the cultural code of string-bean chic.

At least half the population will read anything about how to reduce, and publishers are meeting that demand with everything from the “ultra-fasting” diet to the “sexy pineapple” diet. And you may go to an obesity clinic or to Overeaters Anonymous, to a behavior-mod program, to a health spa, or join the 13-million who have enrolled in Weight Watchers. We are, in short, preoccupied with being skinny. But weight standards are changing.

The Framingham study followed 5,209 men and women (ranging in age from 30 to 62 years when they entered the program), from 1950 to 1974. It found the most desirable weight levels for both sexes to be considerably higher than the weight standards that have been guiding the American population for the past two decades. (“Desirable” or “ideal” or “optimal” weight means weight associated with the greatest longevity.)

Where did the current standards of weight come from? In 1959, the Society of Actuaries in Chicago published a massive “Build and Blood Pressure Study” (BBPS), which followed 3.9 million insured men and women for the nineteen years between 1935 and 1954. Along with other information, it published average weights and looked for an association between weight and mortality. Its conclusion: The greater a per-



son’s weight, the greater his risk of death; the healthiest people were those who were up to 20 percent below average weights.

Using the BBPS data, the Metropolitan Life Insurance Company developed tables of desirable weights related to height for three frame sizes—and made these tables available to physicians, public-health officials, nutritionists, physical-education teachers, and the general public. This was wonderful exposure for the company, but have these tables been misleading the American public all these years?

We rightly associate overweight with health risks, especially coronary heart disease and diabetes. But studies relating weight to coronary heart disease have been inconsistent, and researchers speculate that variables other than weight, such as the amount of fat and the muscularity of the body, could be at work.

The Framingham study has put Metropolitan’s weight tables to the test. Framingham used a table of five builds, determined by weight, sex, and height, with Group One the leanest and Group

Five obese. The greatest mortality risk was found in the leanest group. For women, the mortality data formed a “U” curve indicating problems at both ends of the weight spectrum, but slightly more problems in the leanest group. The leanest group of men had the highest death rates from cancer and all other diseases except those of the cardiovascular system.

In Framingham, the best weight for a male of medium build, five feet eight and a half inches tall, is 170 pounds; the Metropolitan tables set his ideal weight at 146 pounds. For a woman of average build, five feet six inches tall, ideal weight, according to the Metropolitan table, is 132 pounds; her ideal weight in Framingham would be 147 pounds. The risks associated with being underweight start at 10 percent under the average weights.

“We are not sure why we observed what we observed,” says the study’s co-author, Paul Sorlie, of the Biometrics Research Branch of the National Institutes of Health. “Maybe there is something wrong with being lean. Maybe you can say resistance is down. We acknowledge the dangers of being obese and the value of losing weight for those people much heavier than the average weights. But we also want to point out that there are risks attached to being underweight, too.”

THERE IS OTHER EVIDENCE ON THE DANGERS of being too thin. An American Cancer Society study published in 1978 spotlighted health problems in those who are less than 80 percent of average weight. These underweight men and women, the study showed, suffer higher mortality from digestive diseases and cerebrovascular disease than their counterparts who are close to average weight. And underweight men (but not women) suffer higher cancer mortality rates.

Other research shows that underweight teenage girls have delayed sexual maturation and that a certain amount of

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body fat is necessary for a mature woman's reproductive system to function. Scientists who spent fourteen years following 1,233 men working for the Chicago Peoples Gas Company found the weights associated with the lowest rate of mortality were 25 to 35 percent above the ideal weights developed by Metropolitan. Therefore, the "safest" weight level in this study would, by current standards, be deemed "overweight."

What could account for the dramatic differences between the BBPS and these studies? The BBPS followed only the lives of insurance holders and has therefore been criticized as not representative of the general population. Nutritionist Ancel Keys carries the criticism even farther: "The fact is that the tables of

Putting On A Few Pounds

WOMEN	Short
Ages 40-60	(4'11"-5'2")
1979 BBPS*	115-24
1959 BBPS	105-14
MEN	Short
Ages 40-60	(5'3"-5'6")
1979 BBPS	150-59
1959 BBPS	135-44

* The 1979 figures are preliminary. Optimal weight is the weight associated with minimum mortality.

'ideal' or 'desirable' weights are arm-chair conceptions starting with questionable assumptions and ending with three sets of standards for frame types that have never been measured or even defined."

Paul Sorlie explains that though his study had a considerably smaller population than the BBPS, Framingham included a broader range of people: "We represented the spectrum of life, including the healthy, sick, retired, unemployed, etc. But because BBPS covers an insured population only, people who are underweight and ill would not be accepted into the BBPS sample. Consequently, no link between low weight and mortality could be seen."

Even the BBPS figures are creeping upward. An updated BBPS study was completed by the Society of Actuaries in Chicago in 1979. The update, based on research done from 1954 to 1972, reports a number of changes that will lead to revisions in weight charts.

The new BBPS shows that men 15 percent under the average weights suffer increased mortality from pneumonia and influenza, higher hypertensive heart disease, and higher suicide rates. Cancer and digestive-system diseases are associated with men 25 percent under the average weights.

Women weighing 15 percent less than the average weights are vulnerable to pneumonia, influenza, and diseases of the digestive system. Additionally, these findings show a decrease in problems associated with being over the average weights. For unknown reasons, the recent data imply that both men and women can safely weigh more than the 1959 data suggested.

Obviously, those ideal-weight tables will be changing. But how much? Catherine Crean, managing editor of the Metropolitan Life *Statistical Bulletin*, says, "The optimal-weight charts will definitely be going up. We will have to take into consideration the data from Framingham and other studies pointing up the dangers of being underweight.

Weights Considered Optimal in a 1959 BBPS Study and in a 1979 BBPS Updated Study

Medium (5'3"-5'6")	Tall (5'7"-5'10")
125-34	140-49
115-24	125-34

Medium (5'7"-5'10")	Tall (5'11"-6'2")
155-64	165-74
140-49	145-54

Data are from the 1959 and 1979 Build and Blood Pressure Studies published by the Society of Actuaries in Chicago.

But the main guide will be the new BBPS. It follows the largest sample—about 4 million people."

Why have ideal weights gone up since 1959? Crean says, "The old charts were true for that time, for that group. Those figures may have been best for twenty years ago for reasons we can't pin down. Nobody knows why these changes are showing up. Maybe we are eating differently."

Metropolitan will issue new guidelines later this year, and while Crean admits that they will be going up by "a few pounds," it appears that the figures ought to rise by considerably more than that. Others associated with the new project say they would have no problem with adding a full ten pounds in all categories to the old optimal weights. Doing so would bring these ideal weights closer to the safe weights found in the Framingham study, though Metropolitan's desirable weights would still be a few pounds under Framingham's.

"I wouldn't quibble with a few pounds," says Sorlie. "It would definitely be a step in the right direction." And adding those pounds would probably take a lot of pressure off a lot of people as summer's treats beckon and we head for the potato salad. ■



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ALL IN THE FAMILY

“...Lanford Wilson’s *A Tale Told*, not a lovable play, is more commanding of respect than the others in the Talley cycle...”

WITH *A Tale Told*, LANFORD WILSON reaffirms his position at the forefront of American dramatists. I find this third of the projected five plays of the Talley cycle less entertaining than *Fifth of July* and less enchanting than *Talley’s Folly*, but somehow more imposing, more commanding of respect, than either of its predecessors. This is not a lovable play, as the others are; there is something mundane or even dour about most of its characters, and their very intensities and eccentricities tend to be less than appealing. But why not? Such people exist in large, indeed overwhelming, numbers and demand to be anatomized on the stage. Let’s say that in *Fifth of July* Mr. Wilson wears his Chekhov hat; in *Talley’s Folly*, his Giraudoux beret; in *A Tale Told*, his Ibsen stovepipe. They all fit him equally well, and he makes them convincingly his own. But hats, though they may help make the dramatist, do not make the man; underneath them, Lanford Wilson remains headily himself.

A Tale Told concerns the rich Talleys in the house on the hill, during that same Independence Day evening in 1944 when Sally Talley, down at the boathouse, is being wooed by Matt Friedman. The house is the very one that the as yet unborn Kenneth Jr. will toy with selling in *Fifth of July*; here we are in its front parlor, which exudes Lebanon, Missouri, concepts of comfort, graciousness, and casual affluence, but an affluence that, what with a downward turn in the Talley fortunes and the strains of wartime, is beginning to edge from the lived-in toward the moth-eaten.

Grandfather Talley (referred to by all as Mr. Talley), the cunning patriarch who started the mill that wove the Talley wealth and now grinds out army uniforms, fluctuates between periods of blithering dotage and full Machiavellian acuity. His son Eldon, who now runs the business together with Harley Campbell (son of the former partner, and the fellow who ditched Sally), is a conscientious and honest businessman, but without the flair and verve of his father and with a private life that is both blemished (he has cheated, perhaps considerably, on Netta, his wife) and shadowed (his father has usurped his very identity). Sister Lottie (Charlotte) is a

gravely ill, cynically acerbic spinster, whose only remaining pleasures are provoking the rest of the household and promoting Matt’s suit of Sally—partly for vicarious satisfaction and partly as a blow against Talley complacency.

Then there is Netta, a woman who has been the moral and physical support of her family, but who, as the scales are

though a redeeming feature, is not quite a saving grace.

Beyond these, there is Viola Platt, the no-nonsense laundress, with her seventeen-year-old scheming tart of a daughter who initiates a threat to the Talley respectability that Mr. Talley defuses; this subplot also involves Emmet Young, the Talley handyman, who inches into



Family chat: Michael Higgins and Fritz Weaver of the Talley clan.

removed from her eyes this evening and night, withdraws into a shell within the larger shell into which she would convert the house. Son Kenneth (Buddy), General Mark Clark’s driver, is back on leave from the Italian campaign on the erroneous news that Mr. Talley is dying. He has no stomach for the family business, and is eager to start a more contemporary one in pre-fab housing upon the end of the war. Daughter Sally, who appears only marginally, you know from the other plays. Timmy, the younger son, has just been blown to bits on Saipan, but is present as a ghost, zestfully relating to the audience and Lottie (who seems to hear him) the events surrounding his demise. Olive, Buddy’s wife, is a foolish busybody, yet also a touching homemaker—a simp with unexpected slivers of spunk glinting forth from her humdrum soul. Harley is your average, well-off, moderately oafish provincial, but with an intermittent jollity that.

upward mobility. Twelve characters, then, some of them treated only marginally, but all of them glaringly alive and kicking and being kicked; interacting, intriguing, injuring or getting injured; and, every so often, extending a helping hand instead of giving one another the finger. I have described them as characters rather than quoted their dialogue, which is always idiomatic, frequently racy, and sometimes penetrating. If I did not copy out chunks into my program for reproduction here, it is because I did not want to miss the next Talley Sally.

There are some weaknesses. Lottie’s motivation could be gone into more incisively and revealingly; the business aspects—financial findlings and the impending sale of the mill—might be made clearer; the minor characters could perhaps be given a little more to do and be. Most troubling of all is Timmy’s ghost, who seems to have wandered in out of a

play by David Rabe—a supernatural, or merely theatrical, device that jars in such an expertly managed piece of naturalism. Of course, the character has his legitimate use, opening a window as he does on the greater cataclysm beyond the intramural shattering of the Talleys. But couldn't this have been achieved by realistic means? To some of my strictures it might be objected that there are two more plays to come, that the completed Talley fully fill in all the gaps. But, surely, each play must also stand on its own feet, as the previous two have so firmly demonstrated.

Yet the strengths are equally patent and rather more pertinent. *A Tale Told* is spread across a larger canvas even than *Fifth of July*, with business, war, and family matters, as well as a sort of Buddenbrookian decline of acumen over three generations cannily sketched in. These characters benefit both from their local color, which pricks and tickles our attention, and from the archetypal sharpness of their contours, which compels universal recognition and self-identification. At a time when most playwrights can produce only chamber music, Wilson can write for a whole orchestra. Indeed, he uses both complex harmony and moments of grating discord to excellent advantage. And his range is, as usual, wide: He possesses that Dickensian or Balzacian knowledge of many professions, activities, modes of being that puts the narrowness of a David Mamet and even the inspired monomania of a Sam Shepard to ultimate shame.

The Circle Rep production is, once again, a collaboration of inspirednesses. John Lee Beatty's set is of a noble simplicity compounded of ingenious stratagems, not least of which are shrewd apertures for the ghost to appear and vanish through and a piece of central wall with fireplace that blots out part of the hall beyond, even when sliding doors to the right and left of it are opened. Thus our pursuit of upstage lateral movements is teasingly interrupted, and the impenetrable mystery at the core of this or any house smartly objectified. Dennis Parichy has lit this fine set so as to convey perfectly the effects of the lighting and extinguishing of the many Talley lamps, to evoke fully the continuous play of illumination and darkness as characters espouse one or the other, picking away at the light switches as if they could clarify nagging uncertainties or shed appealing obscurity. Laura Crow has provided telling costumes, and Chuck London persuasively rural sounds.

The acting is of a high order, with especially arresting contributions from Elizabeth Sturges (Lottie), Fritz Weaver (Mr. Talley), and Jimmie Ray Weeks (Harley). The others are not far behind,

and only Michael Higgins seems to me too megalopolitan for Lebanon and too dry for a former philanderer. Patricia Wettig would be a splendid Olive if only Marshall W. Mason, the able director, who has otherwise yet again done exhilarating justice to a Wilson work, had not let her lapse into caricature. And I don't think that there should have been interaction between the ghost and another character, although this may be the author's, not the director's, doing. *A Tale Told* belies its title: Almost everything in it is dramatized, directed, enacted to a fare-thee-well; we are not given lumps of narration (except in the ghost's soliloquies), but are, like true albeit temporary Missourians, shown.

KEVIN WADE'S FIRST PLAY, **Key Exchange**, is a story of nine Sundays in Central Park for three Sunday cyclists caught in one game: man-woman relations among thirtyish swingers, semi-swingers, and would-be non-swingers. Philip, a struggling popular novelist, has a nonexclusive affair with Lisa, a photographer with yearnings for exclusivity. Michael, an advertising man, has married his dancer girl friend (an unseen character, but as real as the others) only to have her leave him for another, then return to the hearth whose fires of happiness seem now forever banked. Michael and Lisa achieve a chaste (though, on his part, not unerotic) friendship, even as Lisa drifts away to another man from a Philip now eager for commitment.

You might think that these nine vignettes add up to a sort of geometry rather than dramaturgy, and, certainly, *Key Exchange*—a reference to Lisa's offer to exchange apartment keys with Philip, which he perceives as a monstrous deviation toward matrimony—has its schematic aspects, as well as too many tales told rather than acted out. But the old stories are constructed out of shiny new building blocks: virgin wit that has not trafficked with other people's perceptions, and an invaluable gift for ferreting out the absurd in the quotidian, the normal in the preposterous.

There are choice performances by Mark Blum, who keeps Michael's sorrows crisp; Ben Masters, who skillfully reveals the fragility of toughness; and Brooke Adams of the downward-curling mouth, provocatively plangent voice, and ingenuous sexiness, whose Lisa moves us by the very intensity of her clinging to sensibleness. Barnet Kellman's staging errs only in allowing Terry Ariano's set a meaninglessly revolving centerpiece, and in using the *Fansfare for the Common Man* over and over until it becomes commonplace. Otherwise, this production of a piquant play by an eloquently promising playwright can actually make you forget the lack of air conditioning at the WPA Theater. ■

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THE DECLINE AND FALL OF MEL BROOKS

"... In *History of the World*, Brooks's lack of finesse wears us down. He has gone beyond bravado into sick humor..."



Mad monks: Brooks leads a cowed chorus line in the Spanish Inquisition number.

HALFWAY THROUGH MEL BROOKS'S *History of the World—Part I*, the title "The Inquisition" flashes on a blackened screen, and the great man appears in a red cassock as Torquemada, standing on a balcony above a dreary Gothic dungeon. A Cole Porter-ish tune begins, and Brooks bounces down a circular staircase, joins a chorus line of cassocked monks kicking up their sandals, and starts to sing ("The Inquisition! It's the Inquisition...!" Roguishly, he vamps a group of tied-up heretics, urging them to convert ("Say yes, don't be boring!"), while the heretics sing back "No! No! No!")

As I laughed at this brilliantly directed number, I began to realize that all the heretics were Jews dressed in black suits, black hats, and prayer shawls—nineteenth-century *sheitel* clothes, so we could recognize them as Jews. As the number continued, my laughter and the laughter of other people in the theater—which had been joyous—promptly sank to nothing. Or almost nothing; an uneasy titter at best. But Brooks is off and running. Victims tied to torture wheels that are like the cylinders of a slot machine are spun around by Torquemada Mel; when three identically dressed Jews turn up, money pours out of the wall. Nuns in black habits arrive. Standing on

the edge of the pool, they throw off their habits, revealing white bathing suits and bathing caps underneath, and then they dive into the pool one at a time (the camera travels down the line), like the swimming chorines in an Esther Williams aquatic extravaganza. Jews are then dumped into the pool and disappear—presumably pulled under by the bathing beauties, who quickly resurface, arrayed in the formation of a menorah, with sparklers on their heads.

Long ago, Mel Brooks freed Jewish comedy from self-humiliation (as Woody Allen still hasn't), turning Jewishness into a new kind of bravado. What he did, I thought, was healthy, even liberating—a way of announcing to everyone that American Jews need not be responsible all the time, that they felt safe enough to be clownish, even vulgar (Philip Roth did the same thing in literature). But I underestimated Brooks's bad judgment. Brooks is so confident of his liberating effect that he's gone beyond bravado into show-off Jewish sick humor. In the classic "Springtime for Hitler" number from *The Producers* (1968), Brooks showed two theatrical adventurers staging a routine calculated to outrage a Jewish theater audience. "The Inquisition," Brooks's attempt to top himself, is his own outrage, his attempt

to turn himself into a Hollywood de Sade (those torture wheels are out of *120 Days of Sodom*). He's trying for heavily ironic "dark" jokes and Holocaust cruelties—hilarity on the edge of annihilation and all that—and he fails, because the impulse behind the number is exploitive and pointless. The Jews are there simply because their dress makes them recognizable—and because Brooks thinks Jews are always funny, even as victims. And Brooks throws in the swimming nuns only because he's wanted to do an Esther Williams parody for years.

History of the World is full of great beginnings followed by a quick collapse. The movie is a burlesque-show version of history—life in different epochs as a parade of fools, sadists, hucksters. Whether wearing a pelt, a toga, a cassock, or a ruffled shirt and frock coat, man is always the same low, dirty animal—a buffoon. Brooks's jokes fall below the level of satire; his movie is show-business blasphemy—funny, but not as bold as he thinks it is. Instead of drawing a mustache on the *Mona Lisa*, Brooks draws one on the *Last Supper*, presenting himself as a waiter who is trying to collect the check (Leonardo shows up and arranges the disciples on one side of the table—better for the portrait).

Brooks has made himself master of a kind of epic lowbrow surrealism—silly gags lavishly mounted, utterly gratuitous, and then ruthlessly thrown away. In *Blazing Saddles*, was that really Count Basie's entire orchestra playing in white silks in the middle of the desert? All for one gag? In *History of the World*, Brooks uses huge sets and dresses everyone in togas and armor just to make jokes about ancient Rome as a center for hustlers, entertainers, and *tumblers*—a sort of white-columned, marble Grosvenor's. Brooks stars as Comicus, a "stand-up philosopher" who plays the main room at Caesars Palace, with hairy legs sticking out below his toga. Ron Carey is his agent, Swiftus Lazarus, and Henny Youngman and Shecky Greene are on hand. The marvelous black dancer Gregory Hines shows up, claiming to be Jewish, and does a suavely relaxed soft-shoe. Madeline Kahn makes a great entrance as the Empress Nympho, playing her as a cross between screechy

Queen of the Night and Long Island bitch. Dom DeLuise, even heavier than usual, does a euphoric fag Nero, his hands entwined in grapes, his mouth sucking, biting, chewing—he's obscenely funny, an undulating mountain of unclean flesh. The form of Brooks's movies is so open that if there's something you can do, he'll fit you in somewhere. But then he leaves you stranded, lost, trying to be funny with stupid material.

Some of Brooks's mad obsessions break through in ways that are embarrassing. It's bad enough that he shows us, in the primitive-man sequence, what *homo erectus* really means; he also has to have various people pulling at Gregory Hines's breechcloth to see if Hines is really Jewish. Mel Brooks, who never tires of joking about gays, is more obsessed with phallic size than any habitué of Eighth Avenue porn films. Brooks the heterosexual size queen concocts such bizarrely lewd sequences as Madeline Kahn's selecting men from the Roman legions for an orgy (armored to the waist but bottomless, the men are photographed from behind) on the basis of priapic attainment. What Brooks may not understand is that the audience isn't necessarily obsessed in the same way he is. What he takes to be the glorious folk humor that modern people have repressed looks to many of us like the tired jokes that were yawned off the burlesque stage 50 years ago.

Brooks sets up his French Revolution sequence splendidly: a Fragonard look to the frolics among the nobility; Harvey Korman, as an epicene count, resplendent in peruke and beauty mark; Cloris Leachman, with the largest wart in history, as Madame de Farge. But then Brooks destroys the whole thing with dumb chamber-pot and gang-bang jokes. He underestimates and misjudges us every time. We want to be taken low, of course, but for laughs, not to be freed of our hang-ups. Brooks offers an ideology of low humor: He thinks body functions and cruelty are the basis of all honest laughter. But his insistence, his lack of finesse finally wear us down. We laugh, but with gathering feelings of revolt and then of boredom.

THE ORIGINAL *Superman*, DIRECTED BY Richard Donner, was one of the most disjointed, stylistically mixed-up movies ever made. The mystico-sublime rubbed elbows with low farce and pop irony, and everything gave way to disaster-movie squareness in the end. But now all is well. Richard Lester, of Beatles-movie fame, took over the direction of *Superman II*, and Lester has brought unity and a high style to the material. The fantasy and playfulness that Lester has always striven for fall to him easily this time, and without the nagging, jumpy irritability that

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“... Lester brings high style to *Superman II*—the summer’s best spectacle...”

turned so many of his other movies sour.

Gene Hackman returns as master criminal Lex Luthor, and this time he's been given juicy lines; Hackman responds with an effortlessly funny performance as the fast-talking opportunist, completely indifferent to everything but his own interests. Hackman's Lex Luthor gives the pop fantasy a knowing tone. The three revolutionary traitors, expelled from Krypton and now eager to rule the earth, give it grandeur and menace. What a superbly evil trio! Terence Stamp, as the masterful General Zod, has a clipped black beard, an ice-cold voice, and a fanatic's burning eyes (you aren't surprised when his gaze knocks down buildings). Like all great pop villains, Zod is an aesthete and snob—the physical weakness of earthlings disgusts him so much that he doesn't take much pleasure in killing them. At his side are two other creatures in black: Non (Jack O'Halloran), a voiceless brute with a brow like a cement façade—a stupid superior being; and the sexy witch Ursa (Sarah Douglas), devastating in her shiny interplanetary dominatrix rig.

These three are so advanced they are like ballet dancers walking among clods. When they land in an American hick town, Lester and the screenwriters (Mario Puzo, David and Leslie Newman) do comic riffs on an old invaders-from-outer-space movie. Without thinking anything of it, Zod walks on water (a red-neck sitting in a rowboat gapes), and all three, flying past Mt. Rushmore, instantaneously carve their own images on the rock face (Lincoln's nose falls to the canyon floor with a dismal crash). Their high-style nastiness brings the movie to life. Without these super-villains, there's no tension, just a dull procession of Superman's miracles.

Superman, of course, is an adolescent fantasy of strength and sexual prowess masquerading deliciously as weakness—Clark Kent, timid and prissy, the fumbler in glasses. Just as before, Christopher Reeve's little smile and charming modesty make the conceit work. By openly enjoying his role, by showing an actor's pleasure in the notion that putting on glasses makes one a eunuch and taking them off a stud, Reeve takes away the queasiness we might feel; he turns the fantasy into a sophisticated joke. With his suits that fit awkwardly, his heavy shoulders drawn up in embarrassment, Reeve as Clark Kent is like an athlete at a press conference—abashed, out of it. Encased in those ridiculous blue-and-red tights, however, his bulk is no longer a burden; he's muscular but lithe, clean but not square, and when he raises

his arms and simply glides into flight, as if submitting to his own power as a sensual experience, he's beautiful.

As the adoring Lois Lane, Margot Kidder has stopped smirking; her sexual longing for Superman now seems romantic—he's a nice *man* as well as the fellow who sweeps her into the air. When Lois suspects that Clark might actually be Superman, she jumps into Niagara Falls to see if he will rescue her; allowing for the nuttiness of her act, she could be any woman testing her man's loyalty and love. *Superman II* is still a pop daydream, but it has its roots in common feelings (unlike *Raiders of the Lost Ark*), and the emotion enlarges the fantasy, takes the pre-packaged gleam off it. There's even a powerful note of pathos this time: In order to make love to Lois, Superman is forced to give up his powers. Beaten up by a common bully at a truck stop, he feels pain and humiliation for the first time; part of the pain for him comes from confronting the sordid arbitrariness of power—something he's never displayed himself, even with his much greater strength.

Superman re-arms himself to fight General Zod and his gang, and Lester begins to have a ball. The struggle above Manhattan is a series of offhand colossal feats—Jovian play. Superman smashes Non into the giant Coca-Cola sign above Times Square, and the sign explodes in an uproar of coruscating red flashes. The three invaders open their mouths, blowing down the earthlings who come to help Superman with gale-force winds; in a true Lester touch, cars, people, and refrigerators are swept up in the rush of air, while one man, talking on the phone, continues his conversation lying on the curb, even after the phone booth has blown away. Few movies have made the confrontation of man and supernatural power so astonishing and so funny. *Superman II* is easily the best spectacle movie of the season.

A PATCH OF DREARINESS CALLED **Richard's Things** confirms an earlier suspicion that Liv Ullmann falls apart outside the movies of Ingmar Bergman and Jan Troell. Playing a middle-class English woman who has an affair with the girl friend of her late husband, she keeps a look of glassy, dull respectability on her face, relieved by some of the most access bits of business she's ever done. She approaches a ringing telephone so gingerly it might be a time bomb; she wrestles cigarettes into her mouth and then doesn't light them. Indeed, she is so solemn that she turns the woman's lesbian affair into a penance.

On Film/William Wolf

DUCKING THE TOUGH ONES

“...There’s no reason to sneer at escapism. The letdown comes when a movie pretends to be deeper than it really is. . .”

THE FACE OF FILMMAKING HAS NEVER BEEN more realistic. Directors travel the world to ferret out exotic locations; pubic hair has gone public; killing (let us count the ways) is depicted graphically; and child actors spout profanities onscreen. But when it comes to more challenging realism—portraying the deeper truths about people, relationships, and life on our planet—movies still tend to be shallow, shifty, and sugarcoted.

Despite the celebration of film as the great twentieth-century art form, more often than not, producers and audiences alike continue to treat the medium as escapist entertainment. Those films that do have more serious aspirations are usually diluted to accommodate the demands of mass entertainment and bottom-line economics. It’s all right to pose problems, but the resolution had better be upbeat lest the audience go home upset or depressed, ready to bad-mouth the film as a downer.

Kramer vs. Kramer and *Ordinary People*, the most popular, widely acclaimed dramatic hits of the past two years, are cases in point. The plot development, characters, and motivations in *Kramer vs. Kramer* dictate a much tougher ending, in which Dustin Hoffman has to accept defeat when Meryl Streep wins the battle for custody of their son. But the audience has been primed to root for the extremely likable Hoffman. When, despite her victory, Streep magnanimously opts to give the boy to her ex, the audience is able to revel in Hoffman’s joy without qualms about Streep. It’s the requisite happy ending, even though the custody conflict has no happy all-around solution.

Ordinary People strikes a chord with audiences who can relate to the emotional turmoil of a well-heeled suburban family. The final breakthrough in father-son communication and the son’s newfound psychological insights afford the audience an emotional high. But the film hedges on the undemonstrative, seemingly selfish mother. She is made the heavy without enough delving into what molded her personality. Giving the mother her due would have made the film more complex, increased the dramatic tidiness of the ending.

Comedies could also benefit from

more realism. Much as I was entertained by *The Four Seasons*, it occurred to me that while one of the men cheats on his wife, and his two friends moralize about it, there isn’t the remotest recognition that the wives might even daydream about a secret fling, let alone enjoy one. Perhaps the gap is merely writer-director Alan Alda’s male orientation, but then, too, wifely infidelities might upset moviegoers who find it easier to laugh at more-time-honored, male indiscretions.

Timidity is by no means limited to American films, as two current imports show. *I Sent a Letter to My Love*, an interesting but soapy vehicle for Simone Signoret and Jean Rochefort, hints gingerly at incestuous feelings that beg for more candid consideration. However, that would have embarrassed those who prefer their latent incest with a dash of sugar, or at least Sweet ‘n Low.

From Russia with lots of love comes *Moscow Does Not Believe in Tears*, this year’s Oscar winner as Best Foreign Language Film. The amiable, once-over-lightly story of three women seeking happiness in a society that looks suspiciously bourgeois was surely designed to give Muscovites a smug sense of identification. Hollywood apparently recog-

nizes a mirror image when it sees one: the Oscar voters chose this pleasant trifle over Akira Kurosawa’s splendid sixteenth-century epic, *Kagemusha*, and François Truffaut’s *The Last Metro*, a film about wartime collaboration and anti-Semitism in France, which, for all its shortcomings, is better crafted.

Among domestic Oscar entries, Martin Scorsese’s *Raging Bull* proved far more sophisticated cinematically than *Ordinary People*. The director’s transgression was to focus on a character devoid of the redeeming qualities needed to win audience sympathy. Accordingly, viewers—and presumably Oscar voters—were sharply divided. By not compromising and trying to make Jake La Motta more appetizing, Scorsese left audiences impressed, but also depressed, thereby diminishing the film’s chances.

I’m always amazed at how agitated otherwise levelheaded individuals can get over movies that deviate from the preference for pleasant experiences. A common complaint about Bob Fosse’s *All That Jazz* was that he used shots of open-heart surgery. How dare he! Another example, *Just Tell Me What You Want*, was unyieldingly acerbic in its comic portrayal of the predatory couple



A classic of film realism: Vittorio De Sica’s *Bicycle Thieves*.



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(Alan King and Ali MacGraw), making it tough on audiences who want characters they can love.

Far too few American films attempt social comment, and when they do, they're likely to run into trouble. Although primarily a cop story, *Fort Apache, the Bronx* painted a grim picture of urban blight, provoking protests by community groups demanding a more positive treatment. The usual fall-back formula for dealing with social issues is to lay on the gloss. Director Martin Ritt did this in *Norma Rae*, rendering Sally Field's gutsy battle for unionization consistently heartwarming, if not always totally believable. *The China Syndrome*, a thriller in the tradition of *Z*, made its anti-nuclear message more palatable by carrying Jack Lemmon's heroism to ultra-noble heights. *The Deer Hunter* resorted to the gimmicky Russian-roulette metaphor instead of digging deeper into the Vietnam tragedy.

I'm afraid my standards for movie realism were irrevocably changed when I first discovered the Italian post-World War II masterpieces *Open City* and *Bicycle Thieves*. Even *The Best Years of Our Lives*, of the same period and at the time considered lifelike by American standards, was tinsel by comparison. The beautiful simplicity and candor with which Satyajit Ray portrays life in India has further spoiled me.

Curiously, some of the films that turn out to be most emotionally realistic are not realistic at all. The still very relevant farce *Dr. Strangelove* (1963) leaves one with a sick feeling along with the laughter by conveying with gallows humor the utter insanity of the nuclear-arms race. *Bonnie and Clyde*, the violent but often poetic saga of bank-robber folk heroes of the 1930s, caught the emotional temper of the rebellious 1960s. Although bizarre and futuristic, *A Clockwork Orange* (1971) unnervingly expressed the mounting, mindless violence overtaking our society. These films evoked irritation or anger but were welcome antidotes to the industry's tendency to play it safe—the bland leading the bland.

Fortunately, throughout film history there have been superb exceptions to the rule—those films that have not flinched from getting closely in touch with life on some important level, whether personal or political. There is no reason to sneer at good films made for escapist entertainment; the letdown comes when a film pretends to be deeper than it is.

In the present atmosphere of industry instability, ambitious filmmakers trying to create works that ring true may feel even greater pressures to compromise. It's too early to predict how crippling an effect the Moral Majority mentality will have, or whether a resulting polarization in the country will produce a backlash of new creative boldness.

The Insatiable Critic/Gael Greene

AN AFGHAN DETOUR

“... Discover the brochettes and stews of Afghanistan, the spicy fried half-moons, the trailing scents of cumin, mint...”

GEOGRAPHY IS NOT MY STRENGTH. IF IT weren't for the Russian invasion I would have no clue where to find Afghanistan. Gastronomically, too, the country is something of a mystery. In the 1,000 volumes of my culinary library I can't find even a nod to the Afghan kitchen. Armenian, African, Arcadian, Abruzzian, yes. Afghanistan is one steaming pot not sampled by the irrepressible busybodies of the Time-Life cookbooks. But ambition, persecution, and wanderlust do bring the world's cuisines to us. And what delicious discoveries—the brochettes and stews of Afghanistan, the spicy little fried half-moons and triangles, the soft meat-filled dumplings, the delicate perfumed pilaf, the bracing thick soups . . . the trailing scents of cumin, cardamom, mint . . . the heat of cayenne and fresh hot pepper against yogurt's coolness.

THE GEOGRAPHY OF 43RD STREET BETWEEN Sixth Avenue and Broadway is, quite frankly, forbidding. Xenon is a magnet at night, of course, for the glitterati, the flutter-bys, and those of us who like to bounce about till two, but Xenon's sawhorses and cheerless façade scarcely lessen the 43rd Street gloom. It's easy to go by **Little Afghanistan** twice and miss it, even with the address in hand. And the interior is possibly even more discouraging than the mean and shabby entrance. A trio of sallow, sullen skulkers. A deserted bar. One iconoclastic duo dining in a sea of white tablecloths. “We have no hope,” the décor seems to say, with its shabby, exposed vitals, its travel posters framed in silver tape. My first impulse is to flee. But then . . . the adventuress triumphs. Let's try it!

We are exhilarated by the lighting of our candle, by the waiter's unabashed clumsiness, his bemused good nature. He is out of both wines we have chosen from an unappealing, slightly overpriced list. But all three appetizers enchant us. Crisp fried sambosa (\$1.75)—spicy lamb, chick-peas, and beans tucked into pastry half-moons. Boolaunee (\$1.50)—a large fried turnover filled with herb-scented scallion and ground beef. (Each dish with its own minty yogurt puddle). The scallion-and-leek-stuffed boiled dumplings known as aushak (\$2), blanketed with peppery tomato sauce and yogurt.

“Does Afghan food ever get hotter than this?” we ask.

“Americans don't like it hot,” our host says sadly.

Our protest convinces him. Now even the salad (for two, \$3.95) is dynamite—iceberg lettuce, yes, but curiously appealing, with slices of lemon, tomato, and cucumber, ribbons of fresh hot pep-

The waiter is struggling. The owner himself is layering salad into a giant tureen. And in response to our advance request for “something special” he has made kichree krot, two dozen lamb meatballs in a moonscape of mush (Is it rice overcooked? With smashed bread? No. It's mung beans and rice, he says), with that lava of peppery tomato sauce



Tenting tonight: Two, or a few, can dine under Little Afghanistan's corner tent.

per, and the bold perversity of mint-spiked yogurt hot with cayenne . . . fire and quencher all in one. Lamb kebab (\$8.50) could be rarer. We forgot to ask. And the eggplant with bits of lamb (\$7.95) smothered in zesty tomato sauce and yogurt is oily but delicious. Thick, yeasty naan, the Afghan bread (95 cents), is irresistible. Desserts, I must confess, are not. The waiter doesn't know the name for the spice that transforms Tetley into Afghan tea. It is cardamom. In one corner I notice a tent and piles of pillows . . . perfect for a small dinner party, it seems to me.

“If you think you're in the wrong place, you're in the right place,” I tell my friends a few weeks later. Somehow our party of eight has grown to twelve. The tent will not stretch. And the kitchen is clearly overwhelmed trying to turn out all those appetizers to order, even with only four other customers in the house. Wine disappears speedily in the lull. And I'm serving the naan myself.

edged in cooling yogurt. A homey concoction that is curiously appealing.

We sample zesty beef kofta kebab (\$7.95); spicy hot marinated lamb on skewers (\$8.50); tasty chalow subsi, spinach crisped with leek and lamb (\$8.50); eggplant, of course; and a delicate kabule palow (\$7.95)—a pilaf of rice cooked in lamb broth with raisins, almonds, and carrot strips, fragrant with cumin. There is much too much of everything, more than I actually ordered. Everyone agrees that the Afghan pudding (\$1.50), a cross between Elmer's glue and baby food, is better than it looks, but the walnut baqlawa (\$1.75) is stern and disappointing.

Much to my shock, the bill is \$50 for the meatball-moon special—“nine portions of a very special dish I prepared myself,” the owner explains. “It should have been \$75.” Am I crazy? Is he? Would I have ordered nine portions of anything at a tasting dinner? I figure it's a lesson well learned. Always ask

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the price. Take nothing for granted. Lunch for two in the tent . . . nothing could be more sensual or romantic. We are sipping rosé on the rocks. Somehow rosé seems invented for lazy Afghan lunches. Draped languorously against velvet pillows, backs to the worn and empty room, we are thrilled by Little Afghanistan's splendid, bold soups—chickablock with chick-peas and beans or vegetables and noodles, each stoked with zesty tomato sauce, cayenne-hot, yogurt-cool, mint-fresh, a meal for \$2. Beef ribs (\$4.95 at lunch) are rare and tasty. The chalow subsi (\$4.95 at lunch), boiled lamb in herb-and-leek-scented spinach, is bland, the meat skimpy and tough.

Dare I send readers to this tacky little place? Will the kitchen (the chef is a diplomat in retreat, we are told) be able to feed more than six mouths at a time? I sound out our host. "I am selling out any day now, to an Irish pub," the owner announces. The restaurant critic is dismayed. Dr. Zia Jaghory is an anesthesiologist eleven years in exile. He is restless, angry about the invasion of his homeland. Politics haunts him . . . and dreams of liberation. You too might welcome an Irish pub if only four people came by for lunch. "I keep this place to remind people about my country," he says. Afghan consciousness is his only profit. Even New York's 2,000 or so Afghans don't come that faithfully. "They eat better at home," he confesses. Perhaps he will hold off on the Irish pub. Perhaps he will be a bit more generous with the lamb . . . more demanding when the customer says "rare" . . . more imaginative and less greedy with the wine list if business permits. I cannot promise. A flash of success could quell his wanderlust. Little Afghanistan is in reprieve now . . . for the adventurous.

Little Afghanistan, 106 West 43rd Street (921-1676). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5 p.m. to midnight. American Express.

HAPPILY, THE AFGHAN KITCHEN IS COMING into its own uptown, too. **Pamir Restaurant** is as welcoming as Little Afghanistan is bleak. Oriental rugs and Afghan saddlebags hang on bare brick walls among the fake Tiffanys and plastic stained "glass" of a departed tenant. The gentle, amiable men who run Pamir are shy—constricted by an innocence of English, I suspect. But, alas, the chef is timid too. The ubiquitous tomato-and-bean spicing sauce here lacks the pizzazz and fire of the West Side rendition. And the skewered meats are all too well done, even if you beg for them rare.

But Pamir's little triangle and half-moon appetizers are impeccably crisp and delicious (though one evening the

sambosa were a bit skinny). Soft scallion-filled dumplings are splendid. And starters are served with shot glasses of yogurt and a purée that tastes like minced coriander. Actually, it's mint, with ground walnuts and pistachios, a hint of lemon and vinegar . . . an Afghan pesto that would be sublime on pasta. The wine list is more gently priced. Yeasty strips of naan and salad are on the house (though one night the salad was warm, and even crisply chilled it lacks the panache of the crosstown version). Soup is inspired too.

Pamir's quabilli palaw (\$8.25) lacks the finesse of Little Afghanistan's, but on its own it's a delicate, pleasant contrast to the spicier meats. Norange palaw



Cozy and welcoming: Pamir Restaurant.

(\$8.50) is a lush toss of brown rice, almonds, pistachios, raisins, small chunks of lamb, and candied orange strips in a musk of rose water. Kofta kebab (\$7.75) can be a juicy, yummy kebab if you ask for it very spicy. Lamb kebab (\$9.75) may or may not be juicy and rare (most often not), but a bit of lamb chop on the Pamir kebab sampler (\$10.95) was moist and full of flavor. Side orders of spinach and pumpkin (2 each) and eggplant (\$1.95) were served together—an exotic and sensuous notion, though I'm not sure I ever found certifiable evidence of eggplant.

I always order gosh-e-feel for the sound of it as well as curiosity to taste fried pastry dusted with cardamom, pistachio, confectioner's sugar. It's never on hand. But Pamir's baghlawa (\$1.75) is an elegant, mildly sweet layering of paper-thin pastry and walnuts. The Afghan custard is consistent—sweet and bland. It does not really grow on me.

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Art/Kay Larson

BEFORE PHOTOGRAPHY

“...MOMA’s combative little show is not likely to dispel any remaining doubts about the relation of photography to art...”

BY THE LATE NINETEENTH CENTURY, PHOTOGRAPHY was stirring up endless trouble for its defenders. The mechanical discoveries themselves held little ambiguity: an application of silver salts to glass, a bit of ardent chemistry to fix the image. But the camera’s greater intimacy with the real world gave pause to critics like Baudelaire, who argued that since a photograph was not made up, like a painting, it couldn’t be art.

Ironically, hordes of artists are now “making up” or manipulating photographs, while photography’s purists denounce them for violating the realism of the medium. Apparently more eager to continue the debate in nineteenth-century terms, the Museum of Modern Art rails on in **Before Photography**, a combative little show organized by associate photography curator Peter Galassi, who was passed the football by department chairman John Szarkowski.

In 1963, as Galassi relates it, Szarkowski heard a lecture by the art historian Heinrich Schwarz on “photographic” developments in small European landscape paintings prior to 1839, the year that the diorama designer Louis Jacques Mandé Daguerre announced the discovery of the daguerreotype to the French Academy of Sciences and exhibited his curiosities before stunned Parisians. Schwarz noted the little paintings’ curious resemblance to the view through a lens eye; the near-twenty-year interval since that lecture may explain why “Before Photography” seems so quaintly grounded in an era when modernism was still earnestly proclaiming its triumph over other art forms.

Galassi, from his ivory citadel, has done little to update the argument. Aiming directly at Baudelaire, he wishes to demonstrate that “photography was not a bastard left by science on the doorstep of art, but a legitimate child of the Western pictorial tradition.” If any doubters remain, they are not likely to be convinced by the evidence here. The exhibition is split into two halves: the first, those humble little landscape studies from the 60 years before 1839 by French, British, German, and Scandinavian painters who are seldom studied today; the second, landscape photographs from the 20 years (1850–70) after photographic chemistry was perfected. What

we are to learn from these modest works is that the paintings “mark the emergence of a new norm of pictorial coherence that made photography conceivable.”

That is a statement of Eiffel Tower proportions. It and others like it have brought down on “Before Photography” more hot dispute than any MOMA offering since Arthur Drexler and collaborators hung Beaux Arts architectural drawings on its clean Bauhausian walls. While it may be a good idea to

tant town. *A Wall in Naples*, by English painter Thomas Jones, typifies Galassi’s search for more and better pre-modernist frontality; the brick wall squares off against the plane of the canvas with enough flatness to presage Ellsworth Kelly—if you don’t mind perpetrating a little historical mayhem.

The strategy is clever, but circular. If Baudelaire’s accusation still stings after all these years, what better way to stamp out the suggestion of illicit parentage than to make the invention of the cam-



Historical mayhem? Thomas Jones's 1782 oil *A Wall in Naples*, at the Modern.

think of the history of photography as more than a mechanical process, and to link it with a “historical analysis of vision,” one would prefer less talk and more demonstration.

What forges the link between the show’s two halves, according to Galassi, is “pictorial coherence”: an objectified rendering of a bit of flat architectural wall or natural rise of ground; a more rational, realistic perspective; a determination to catch the impressions of the moment. The paintings are *études*—studies for larger works—as in Constable’s square of clouded sky cut through by a triangle of trees or Friedrich Loos’s *View of Salzburg From the Mönchsberg*, in which a massive foreground cliff nearly overwhelms the dis-

era dependent on a type of painting that necessarily predates it? Galassi structures his arguments around a dogma of recent invention known as the “history of seeing”—academic shorthand for an analytic method that prefers to dissect stylistic changes in more quantifiable or pseudo-scientific terms. This time the topic of the lecture is the conceptual shift in the understanding of perspective, from Uccello’s awkward self-consciousness to Degas’s snapshot sophistication.

“Before Photography” attempts, consciously or semiconsciously, to extend the reach of formalist historical analysis back into the dim prehistory of the modern era, to claim even more territory for that “photographic,” or objective,

point of view in painting. Not only does the existence of these proto-Degaslike landscape studies link the invention of the camera to a "true" modernist aesthetic, in this view, but photography in turn cordially justifies the paintings, giving what would otherwise be modest but charming little scenes all the ideological clout of great archaeological discoveries. Galassi would have us believe these are the remains of the rodents whose hot-blooded genes spelled the end of lumbering allegorical monstrosities. The pseudo-scientific strategy makes it easier for modernism to assert, as it was doing with great fervor in 1963, that it had severed itself from the past, that it had become, *sui generis*, a new, evolutionary beast. Yet Rubens is still a better painter than Thomas Jones, and Constable transcends his small works here.

Most of Galassi's zeal is harmless, though one wishes he had spent more time on the visual resonances between the exhibition's two halves and less on his defense of The Cause. Now that the more outrageous exaggerations of modernism are being tempered by historical revisionists, it's a curious piece of bad timing for MOMA to subject us to more ideologizing, unless perhaps it wants to remind us where we've been and why we had to leave. A more acceptable exhibition might have given us a look at artists' use of the camera obscura—the "black box," frequently used from the Renaissance to the mid-1800s, that helped them draw in perspective. There is much to reflect on in photography's relation to art, and the camera obscura is a crucial link. If we could know which of these early landscape studies were done with the aid of the device, we might make a tougher and more constructive analysis of Galassi's thesis.

Instead, the show ends with the photographs, which need no grand theses or countertheses. These early experiments in direct seeing are rare and magical. After the camera was invented, photographers joyfully snapped pictures of anything, anywhere. The photographers' bare factualness, that same intimacy with reality, mingles in the early works with a graceful ingenuousness and a fascinating philosophical ambiguity. The tiny muddy-hued painting *The Roman Campagna at Sunset*, by François-Marius Granet, has almost the same subject as Humphrey Lloyd Hime's photograph *The Prairie on the Bank of the Red River, Looking South*: first, a dark urban horizon and pale sky; second, a dark-gray slash of bare water and bare gray sky. Yet they don't partake of the same values. Granet's is artful, Hime's is not; in fact, *Red River* would hold nothing at all of interest except for the profundity of the history it already carried with it. (Through July 5.)

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Left: Joseph Christian Leyendecker, The Coxswain, oil and charcoal on board, 14 x 9 1/4 in. Below: Alexander Phimister Proctor, A Bronze figure of the Princeton Tiger, 2 1/2 in.



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The best buys for the best man in everyone's life.

By Henry Post



Daddy Two Shoes

OUR thoroughly modern father's jogging suit is designed by Ron Chereskin. In cotton, it's available in several color combinations (\$75 for the two pieces). Dad's leather jogging shoes also come in white (about \$55). The heart-shaped jogging cake—because her heart belongs to you-know-who—is by special order from the Erotic Baker, which does anything, with or without "erotic content." Sports-theme cakes start at \$25.

SUIT/N.Y. Jock/214 Tenth Avenue, at 23rd

SNEAKERS/Crow's Nest/409 Bleecker
CAKE/The Erotic Baker/73 West 83rd
Street/362-7557



Solid Geometry

ANY man can use a handsome dress belt and pair of cuff links. Now, from the young designer Dennis Higgins, comes a series of his special hard-edged geometric shapes. The cuff links are cast in either silver (shown, \$80 a pair) or black mat chrome (\$50). The leather belts come in five colors, with buckles cast in silver (starting at \$140; shown, \$250), black chrome, or bronze (both starting at \$100).

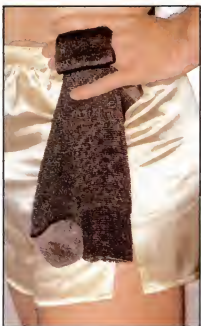
CUFF LINKS/Charivari/2339 Broadway, at 85th
BELTS/Jimmy's/1226 Kings Highway, Brooklyn



Pop Top

FOR WELL-CLAD dads, this Giorgio Armani T-shirt. After twenty brutal washings, it still held its shape, and its shade: in ten special colors (about \$20).

T-SHIRT/Barney's, Bergdorf's,
Bloomingdale's, Charivari, Saks



Silk Is a Natural

WHY should Mother get all the fancy underwear? These silk shorts also come in white and blueberry, and cost \$50. One can even go farther with silk pajama bottoms and a silk robe. The silk socks, in a range of glistening colors, are \$22.50.

SHORTS/Ora Feder Designs/171 Madison Avenue, at 33rd
SOCKS/Saks

Momentous Gift

THE EXPENSIVE timepiece is a man's one important accessory. But which one is currently in favor? Paul Simon bought this custom gold Swiss chronograph. And, for \$3,600, so can you. It's the latest status wrist-watch for men.

SAN FRANCISCO/975 Lexington Avenue,
at 71st Street



Keepers of the Flame

THE OLD-FASHIONED lighter on the left is a lighter-fluid-fueled mini-gas can (\$12). The sleek plastic one is the latest, and least expensive, in Braun's lighter series (\$35).

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BRAUN LIGHTER/Stephen Anson/1058 First Avenue, at 58th

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Books/Ann Arensberg, Tim O'Brien

SNARES AND STRATAGEMS

"...In *Other People*, Martin Amis goes Robert Louis Stevenson one better: He integrates Mr. Hyde with Dr. Jekyll..."

The Comfort of Strangers, by Ian McEwan. Simon and Schuster, \$9.95.
Other People: A Mystery Story, by Martin Amis. Viking, \$12.95.

IN BOTH OF THESE NOVELS, MURDER IS done (or may have been done), and in each case victim and perpetrator are locked in a death dance; but Martin Amis uses the mystery-story genre as a point of departure, while Ian McEwan works inside the confines of the category and enhances it.

As a psychological thriller, *The Comfort of Strangers* is nerve-rackingly satisfying. Colin and Mary, an unmarried couple, are vacationing in a foreign city very much like Venice. They are picked up by Robert, who is rich and effusive, and are bullied into accepting his heavy-handed and prolonged hospitality. Why, asks the wary reader from the safety of his armchair, is this sophisticated pair so sheeplike, so easily led? Why do they shrug off disturbing observations, such as the constant grimaces of pain made by Robert's wife, Caroline; her admission that she had watched them while they were napping, naked; and Mary's discovery in their apartment of a picture of Colin taken with a telephoto lens? What repressed fascination draws them back again, into the trap that Robert and Caroline have designed, are baiting, and will spring? Has Mary and Colin's doctrinaire belief in the equality of the sexes made them defenseless against the violence that lies at the outermost point on the sexual spectrum? Has it made slender, tapering, fine-boned Colin, of the species Post-Feminist Man, the easy prey of long-armed, hairy Robert, species Throwback Man?

The Comfort of Strangers can be viewed, as well as read, since McEwan has a cinematographic eye and pays close attention to the surfaces of things, letting the changeable seaside light play over and heighten those surfaces, buffering strangeness or horror with visual beauty and leaving the real mystery at the core of the story intact, the mystery of the nature of human nature.

In *Other People: A Mystery Story*, Martin Amis goes Robert Louis Stevenson one better: He integrates Mr. Hyde with

Ann Arensberg is the author of *Sister Wolf*. Tim O'Brien is the author of *Going After Cacciatore*.



Amis: Brilliant satire with a moral edge.

Dr. Jekyll. Amis invents an innocent young girl, Mary Lamb (not her real name), innocent because amnesiac, who is dismissed from a hospital and has to learn the world from scratch. She makes her way through a picaresque underworld populated by muggers, alcoholics, tramps, wayward girls, squatters, and rich dropouts, progressing from circle to circle of a hell whose inmates (the *Other People* of the title) incarnate the seven deadly sins as redefined by Amis: "venality, paranoia, insecurity, excess, carnality, contempt, boredom." Mary is not yet bothered by her loss of memory; she is able to live in the present, although precariously, since dreams of violence haunt her sleep, and dreams come from the past.

Throughout this period of false, unstable innocence, Mary's moves are stalked and recorded by the Novelist, a kind of petulant, scolding Virgil, who is

sometimes in control of his character, but more often frustrated by her independent actions. The Novelist speaks in various tones of voice, sounding like a caseworker, like Mrs. Grundy, like a worried suitor or a desperate parent: "I want Mary out of all this. I want her out of this whole risk-area of clinks and clinics and soup-queues, of hostels and borstals and homes full of mad women. I want her away from all these deep-divers. She might go bad herself... she might smash." Suspense builds as the Novelist-Undercover Agent loses ground; he has no choice but to turn himself into a character, John Prince, a plainclothes policeman who shows Mary a photo of a girl named Amy Hide, a missing person who may have been murdered, and who may have "asked for it."

So much for Mary Lamb's simplicity; she was one person, now she may be two. Nothing she finds out about Amy Hide is reassuring. Amy had awesome beauty and sexual power, and she used them to incite her lover to revenge and madness.

When Mary discovers her own sexual power and its hurtful properties, she can smash the mirror and come back from the other side. Reunited with herself again, she can know the pain of living and its ecstasy: "Everything in the named world was pressing for admittance to her heart; at the same time she knew that all these things, the trees, the distant rooftops, the skies, had nothing to do with her. Their being was separate from hers, and that was their beauty." What is left for John Prince to do now—John Prince, alias Prince Charming, alias the Novelist, Mary's creator and watchdog, her unsuccessful murderer and future killer? He must end the book, which is a kind of murder: "I'm tired. I'm not in control any more, not this time. Oh hell. Let's get it over with."

Martin Amis, also known as the Author, is very much in control, however. He is the master of his skepticism, his flippancy, his appetite for metaphysical

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speculation, and he holds a winning hand of narrative devices, which he places in the service of a brilliant satire with a moral edge. —A.A.

July's People, by Nadine Gordimer. Viking, \$10.95.

ON THE STORY LEVEL, *July's People* is a novel of direct simplicity. Bam and Maureen Smales are white South African liberals who fully support the cause of black freedom and justice. Now, though, they are on the run. Revolution has come to South Africa, and the Smaleses abandon their suburban-Johannesburg home, taking with them only their three children and a few hastily gathered possessions. Guided by their longtime black servant, a man they call July, the Smaleses set off in their truck, heading deep into the South African bush, finally taking refuge in the home village of their servant. *July's People* is a story of the newly disinherited; it is a story also of human adaptation, deprivation, upheaval, and disorder. Beyond that, it is a story that examines the changing perceptions and the changing roles that social revolution can bring to personal experience.

On its surface, *July's People* might be called a "survival novel," an adventure story not totally unlike *Robinson Crusoe*. The Smaleses, after all, are marooned. They are cut off from the world they used to know, the world of clean sheets and trimmed hedges and cocktail parties. Indeed, that old, tidy world has ceased to exist. Stranded and frightened, thrown into a primitive environment of mud huts and thatched roofs and the smell of dung, they must learn to fight the daily battles of feeding, clothing, and sheltering themselves. Fortunately, like *Crusoe*, they have their man Friday—a "native"—in the person of their loyal servant, July.

Nadine Gordimer, who is perhaps South Africa's most prominent and skilled writer, does not restrict her attention merely to the difficulties of physical survival. With microscopic precision, she develops a drama that is essentially psychological. To survive, in this sense, the Smaleses must come to terms with shifting power relationships and expectations with respect to their savior-servant.

Although July has lived and worked with them for some fifteen years, Bam and Maureen have never troubled to learn his native name; although progressive in their politics, they subtly, perhaps thoughtlessly, allow the master-servant relationship to endure. Even on his own ground, even with the black revolution exploding all around, July continues to call Bam "the master." He continues to serve.

And yet, as time passes, the old pat-

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terns begin to fade. July takes command of the family's truck, keeping the keys, learning to drive, slowly expropriating a piece of property that represents both literal and symbolic freedom. For the Smaleses, the truck is one of their few remaining possessions, a means of escape, a reminder of the past, and a hope for the future. For July, the vehicle is a tangible symbol of new independence and new possibilities.

The drama of *July's People* is always understated. Except for a powerfully rendered confrontation between Maureen and July near the end of the novel, Gordimer prefers to develop her narrative in a series of quietly unfolding transformations of character. Bam slowly disintegrates, humiliated by the loss of power and property, unable to cope with the inevitable consequences of his own liberal politics. Maureen slowly retreats from her husband and into herself; she becomes estranged, not only from her previous middle-class life but from the man with whom she made and shared that life. And July, in a sequence of low-key scenes, slowly asserts himself, slowly sheds his dependence on the Smaleses, and slowly comes to realize the immense change that has been wrought in his own life.

In style, *July's People* is a dense and often difficult book. Gordimer's prose, while elegant and complex, has a peculiar sound to it, and a peculiar kind of structure. Clauses appear in unexpected places, forcing the reader to backtrack, and it is sometimes irritating (though just as often profitable) to reread a sentence or whole paragraph in order to capture its meaning. Breaking with convention, Gordimer does not enclose dialogue within quotation marks, preferring the use of dashes, and this can occasionally create unnecessary confusion. When dialogue is embedded in the body of a paragraph, it is sometimes hard for the reader to know where the dialogue begins and ends.

At her best, Nadine Gordimer is a writer with unusual gifts for visual description and psychological exactitude. With striking precision, for example, Gordimer dramatizes the revolution in Maureen's life by showing her unable to read a book that she has carried with her from home: "The transport of a novel, the false awareness of being within another time, place and a life that was the pleasure of reading, for her, was not possible. She was in another time, place, consciousness; it pressed upon her and filled her as someone's breath fills a balloon's shape. She was already not what she was." This density of prose generates a density of character and emotion, a tangled sense of human beings lost in the African bush, denuded, stripped of conventions, "existing only for their lone survival."—**T.O'B.**

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SALES & BARGAINS

BY LEONORE FLEISCHER

Chic for All

THE FOUR CHARIVARI STORES ARE HOLDING a semi-annual clearance sale of spring and summer clothing for men and women. Ladies' clothing comes in sizes 4-14 at all stores. At 72nd St. you'll find: Claude Montana linen shirts, were \$235-\$310, now \$129-\$169; Montana white poplin pants, were \$210, now \$109; Kansai silk blouson jackets and pants, were \$315 and \$190, now \$199 and \$99; and Christian Aujard silk jump-suits, were \$190, now \$109. At Charivari for Women: Anne Klein silk separates, were \$50-\$250, now \$29-\$129; Tahari gabardine suits, were \$164-\$198, now \$89-\$99; silk-crêpe de Chine blouses, were \$78, now \$39; pants and dresses of silk crepe, were \$70-\$78 and \$105-\$135, now \$39 and \$59-\$69; plus St. Tropez West silks, including culottes, were \$72, now \$49, dresses, were \$90-\$105, now \$60-\$79, and more. At both stores: Kenzo linen buccaneer blouses, were \$155, now \$89; France Andrevie jungle-print skirts, were \$135, now \$79, cotton tops, were \$105-\$160, now \$59, and leather Bermuda shorts, were \$255, now \$129; and Perry Ellis ankle-length linen skirts, were \$180, now \$89. At the Sport store: British Khaki bush jackets, were \$77, now \$39; Leon Max linen jackets, were \$68, now \$39; Ralph Lauren crew-neck T-shirts, were \$22, now \$16; and corduroy jodhpurs, were \$45, now \$29. For men, at both Broadway and 72nd St. stores: suits by Giorgio Armani, were \$335-\$525, now \$269-\$399; Armani sport coats, were \$330-\$350, now \$229; Armani raincoats, were \$200, now \$139; Cerruti suits, were \$495-\$600, now \$399; Cerruti sport coats, were \$415, now \$299; Pinky & Dianne silk shirts, were \$100-\$140, now \$69-\$89; MicMac St. Tropez sweaters, were \$136, now \$79; Missoni knitwear, was \$160-\$635, now \$119-\$399; Punch original shirts, were \$90-\$120, now \$69-\$89; and Kansai pants, were \$75-\$90, now \$59-\$69. At the Sport store: Calvin Klein sport coats, were \$165-\$185, now \$89; British Khaki field jackets, were \$75, now \$49; Calvin Klein cotton sweaters, were \$65-\$85, now \$39-\$59; and Cacharel shirts, were \$38, now \$19. American Express (AE), MasterCard (MC), Visa (V), checks accepted; all sales final. Charivari for Women, 2307 Broadway, near 84th St.

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale. Do not phone.

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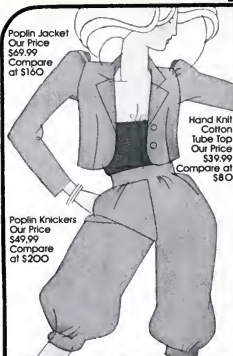
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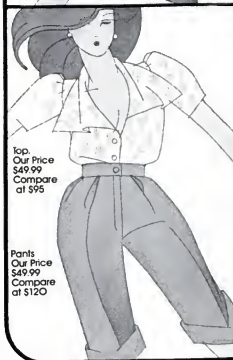
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in chintz and sailcloth fabrics, among others, now \$1.95 a yd.; ends of bolts are available in up to 15-yd. pieces (you must take the whole piece), now \$2.95 a yd., and cut-to-order yardage of the above (bring measurements), now \$3.95 a yd. Antique satins in end-of-bolt yardages, now only \$1.95, and cut-to-order casement fabrics (there are a great many of these), now \$2.95 a yd. The store will also make draperies and quilted bedspreads, both hand-guided and machine-quilted (bring measurements). Cash-and-carry only; all sales final. *Classic Draperies*, 112 Lincoln Ave., at Bruckner Blvd., fifth floor (993-5668); Mon.-Sat. 10 a.m.-4 p.m., through 6/27.

Making Up

EVELYN MARSHALL COSMETICS ARE NEVER discounted or put on special offer, and they are sold in the better stores. Now the packaging has changed, and, to get rid of the old packages, the firm has put fresh cosmetics into them and is holding a two-week sale in its midtown offices. Nineteen colors of lipstick, including summer shades, blushers, and shadows, usually \$5.50 and \$6, now \$3 each or two for \$5 (you may mix and match); LipKits, in muted and bright shades, with sable lip brush, now \$3 or two for \$5; EyeKits, with brow color, shadow, contour color, sable brush applicator, and more, were \$10, now \$5; sable eyeliner brushes, were \$7, now \$2; magnifying mirrors on stand, were \$7.50, now \$3.50; and more. Cash-and-carry only; all sales final. *Evelyn Marshall Cosmetics, Ltd.*, 14 East 38th St., eleventh floor (532-6400); Mon.-Fri. 10 a.m.-5 p.m., through 7/1.

For Women

LOVELY CLOTHING FOR WOMEN SIZES 4-12, most of it imported from France, England, and Italy, is on sale here at 30-60 percent off. A few examples only: linen suits, with cardigan jackets and pleated trousers, were \$558, now \$335; Italian sleeveless cotton blouses with matching wrap pants, were \$185, now \$90; a selection of cool cotton and silk separates, now 30-50 percent off; imported suits in wool gabardine and linen, and blazers in wool and in silk, were \$320-\$460, now \$215-\$320; dressy two- and three-piece silk outfits, for day or evening, were \$410 and \$599, now \$285 and \$360; many, many accessories, including belts, scarves, jewelry, and bags, now at half-price; and much, much more. Also: the "two for the price of one" rack; pick any two garments from it and pay the single price of the higher-priced one. AE, Carte Blanche, Diners Club, MC, V, checks accepted; all sales final. *The General Store*, 3 East 55th St. (688-4496); Mon.-Wed., Fri., and Sat. 10 a.m.-6 p.m., Thurs. till 7 p.m., through 7/31.

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Movies	69	Other Events	86
Theater	77	Radio	87
Music & Dance	80	Television	88
Art	82	Restaurants	93
		Nightlife	102

A Complete Entertainment Guide for the Week Beginning June 15

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically, those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

- ESSEX—Essex at Grand St. 982-4455. Thru June 18: "Happy Birthday to Me"; "He Knows How to Alone."
- BLEECKER STREET CINEMA—At La Guardia. 674-2560. June 15: "Fallin's Satyricon." June 16: "The Men Who Tread on the Tiger's Tail"; "Tojumbo." June 17: "The Old Gun"; "Lacomb, Lucien." June 18: "Letter From an Unknown Woman"; "All About Eve." June 19: "Mean Streets"; "The Wild One." June 20: "Stardust Memories"; "Manhattan." June 21: "O Lucky Men!"
- WAVERLY—Ave. Americas at W. 3. 929-8037 "Polyester."
- 8TH STREET PLAYHOUSE—8th St. W. of Fifth Ave. 674-6515. Thru June 17: "Dial M for Murder" (in 3-D). Beg. June 18: "Kiss Me Kate" (in 3-D).
- ART—8th St. E. of University Pl. 473-7014. Thru June 16: "The Dark End of the Street."
- THEATRE 80 ST. MARKS—E. of Second Ave. 254-7400. June 15: "Waltz of the Toreadors"; "Two Way Stretch." June 16: "The Goose and the Gander"; "Stranded." June 17: "The Seventh Seal"; "Persons." June 18: "The Girl From Tenth Avenue"; "Housewife." June 19 & 20: "Frank"; "Dr. Jekyll and Mr. Hyde." June 21: "Life With Father"; "Our Town."
- ST. MARKS CINEMA—Second Ave. at St. Marks Pl. 533-9292. Thru June 18: "Thiel"; "The Dogs of War."
- CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Thru June 16: "Cabaret"; "Something for Everyone." June 17 & 18: "Myra Breckinridge"; "Beyond the Valley of the Dolls." June 19 & 20: "Let It Be"; "Yellow Submarine." Beg. June 21: "Days of Heaven"; "Badlands."
- GREENWICH—12th St. at Greenwich Ave. 929-3350. #1—Thru June 18: "The Legend of the Lone Ranger." #2—"Clash of the Titans."
- QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—Thru June 18: "Oblomov." Beg. June 19: "The Stunt Man." #2—"Mon Oncle d'Amerique." #3—"Café Express." #4—Thru June 18: "Return of the Securus Seven." Beg. June 19: "The Fan."

15th-42nd Streets

- GRAMERCY—23rd St. nr. Lexington Ave. 475-1660. "Teas."
- BAY CINEMA—32nd St. & Second Ave.—679-0160. "Cheech & Chong's Nice Dreams."
- MURRAY HILLS—34th St. nr. Third Ave. 685-7452. Thru June 18: "Modern Romance"; "American Pop." Opening June 19: "Superman II."
- 34TH STREET EAST—Nr. Second Ave. 683-0255. "History of the World Part I."
- LOEWS 34TH ST. SHOWPLACE—Nr. Second Ave. 532-9544. #1—"Bustin' Loose." #2—"Outland." #3—"Raiders of the Lost Ark."
- HAROLD CLURMAN THEATER—412 W. 42nd St. 594-2370. June 17 & 18: "The Buddy Holly Story"; "Jaws." June 19 & 20: "Tini Henders"; "Monte Carlo." Beg. June 21: "The T.A.M.I. Show"; "Keep on Rockin'."

43rd-60th Streets

- NATIONAL—E-way, & 44th St. 869-0950. "Polyester."
- LOEWS ASTOR PLAZA—E-way, at 44th St. 869-8340. "Raiders of the Lost Ark."
- CRITERION—E-way, & 45th St. 582-1795. #1—"Outland." #2—"History of the World Part I." #3—"The Legend of the Lone Ranger." #4—"Death Hunt." #5—"Nighthawks." #6—"Excalibur."
- LOEWS STATE I—E-way, at 45th St. 582-5066. "The Four Seasons." LOEWS STATE 2—582-5070. "Cheech & Chong's Nice Dreams."
- EMBASSY 5—E-way, & 46th St. 354-9536. Thru June 18: "Firecracker." Opening June 19: "The Cannonball Run."
- EMBASSY—E-way, at 46th St. 757-2408. "The Fan."
- MOVELAND—47th St. at E-way. 757-8320. Thru June 18: "The Blues Brothers"; "Cheech and Chong's Next Movie."
- CINERAMA I—E-way, at 47th St. 975-8366. "Clash of the Titans." CINERAMA 2—975-8369. Thru June 18: "Search & Destroy." Opening June 19: "Superman II."
- EMBASSY 2—E-way, & 47th St. 730-7262. "Friday the 13th, Part 2." EMBASSY 3—"The Texas Chainsaw Massacre." EMBASSY 4—"Teas."
- HOLLYWOOD TWIN CINEMA—8th Ave. at 47th St. 246-0717. #1—Thru June 16: "Greig Allen Murder Mystery"; "International House." June 17-20: "Pat and Mike"; "Adam's Rib." June 21-22: "It Happened One Night"; "Boom Town." #2—Thru June 16: "Fallin's Satyricon"; "Fallin's Rome." June 17-20: "Lighthouse"; "Rad Shoes." Beg. June 21: "The Seventh Seal"; "Wild Strawberries."
- RIVOLI—E-way, & 49th St. 247-1633. Tentative: "Bustin' Loose."
- QUILD—50th St. W. of Fifth Ave. 757-2406. "The Fan."

- EASTSIDE CINEMA—Third Ave. nr. 59th St. 755-3020. Tentative: "Polyester."
- CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St. 757-2131. June 15: "The Getting of Wisdom"; "Picnic at Hanging Rock." June 16: "Breakfast at Tiffany's"; "Roman Holiday." June 17: "Days of Heaven"; "Pretty Baby." June 18: "Days of Heaven"; "Pretty Baby"; "Numero Deux" (one show). Beg. June 19: "Numero Deux."
- SUTTON—57th St. nr. Third Ave. 759-1411. "History of the World Part I."
- FESTIVAL—57th St. W. of Fifth Ave. 757-2715. "Teas."
- 57TH STREET PLAYHOUSE—W. of Ave. Americas. 581-7360. Tentative: "Breaker Morant."
- LITTLE CARNEGIE—57th St. & Seventh Ave. 246-5123. "Atlantic City."
- TRANS-LUX GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru June 18: "Death Hunt." Opening June 19: "The Cannonball Run."
- PLAZA—59th St. nr. Madison Ave. 355-3320. "The Last Metro."
- PARIS—59th St. W. of Fifth Ave. 688-2013. "I Sent a Letter to My Love."
- D.W. GRIFITH—59th St. bet. Second & Third Ave. 759-4630. "Café Express."
- MANHATTAN I—59th St. bet. Second & Third Ave. 935-6420. "From Mao to Mozart: Isaac Stern in China." MANHATTAN 2—"The Stunt Man"; "Eyewitness."
- BARONET—Third Ave. & 59th St. 355-1663. "Cheech & Chong's Nice Dreams." CORONET—"Raiders of the Lost Ark."
- CINEMA I—Third Ave. nr. 60th St. 753-6022. Thru June 18: "A Second Chance." Beg. June 19: "New York, New York." CINEMA 2—753-0774. "Richard's Things."
- CINEMA 3—59th St. W. of Fifth Ave. 752-5999. "The Valley."

61st Street & Above East Side

- GEMINI I—64th St. & Second Ave. 832-1670. Tentative: "Bustin' Loose." GEMINI 2—832-2720. Tentative: "The Blues Brothers"; "Cheech and Chong's Next Movie."
- BEKKMAN—Second Ave. nr. 65th St. 737-2622. "Clash of the Titans."
- LOEWS NEW YORK—66th St. at Second Ave. 744-7339. #1—"Atlantic City." #2—"Outland."
- 68TH STREET PLAYHOUSE—At Third Ave. 734-0302. "La Cage aux Folles II."
- LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. "The Four Seasons."
- THE MINI CINEMA—1234 2nd Ave. at 65th St. 650-1813. Thru June 18: "Bus Stop"; "Magara." June 19-18: "Repulsion"; "Icy Breath." June 19-21: "Wuthering Heights"; "Rebecca."
- 72ND STREET EAST—72nd St. & First Ave. 288-9304. Thru June 18: "Nighthawks."

Staten Island

300. **ELTINGVILLE-AMBOY TWIN**—356-3900. "Raiders of the Lost Ark." # 2—"Clash of the Titans."
301. **MARINER'S HARBOR-JERRY LEWIS CINEMA**—720-9300. Tentative: "Bustin' Loose."
302. **NEW DORP-FOX PLAZA**—987-6800. # 1—Thru June 18: "Modern Romances"; "American Pop." Beg. June 19: "Superman II." # 2—Thru June 18: "Firecracker." Beg. June 19: "The Cannonball Run."
303. **NEW DORP-HYLAN**—351-6601. # 1—"Cheech & Chong's Nice Dreams." # 2—"History of the World Part I."
304. **NEW DORP-LANE**—351-2110. "Outland."

Queens

402. **ASTORIA-STRAND**—25-15 E way at 29th St. 274-6740. # 1—Thru June 18: "The Kids Are Alright"; "Rock and Roll High School." # 2—Thru June 18: "Modern Romances"; "American Pop."
404. **BAYSIDE-BAY TERRACE**—Bell Blvd. at 28th Ave. 428-4040. # 1—Thru June 18: "Breaker Morant." # 2—Thru June 18: "Cheech & Chong's Nice Dreams."
407. **CROSS ISLAND-CINEMA**—153-67A Cross Island Pkwy. 767-2800. # 1—Thru June 18: "Firecracker." # 2—Thru June 18: "Modern Romances." Beg. June 19: "Breaker Morant."
408. **ELMHURST-ELMWOOD**—Queens Blvd. nr. 57th Ave. 429-4770. # 1—Thru June 18: "Cheech & Chong's Nice Dreams." # 2—Thru June 18: "Firecracker."
409. **FLUSHING-KEITH'S**—Northern at Main. 353-4000. # 1—"Raiders of the Lost Ark." # 2—Thru June 18: "Firecracker." Beg. June 19: "The Cannonball Run." # 3—"Outland."
411. **FLUSHING-PARSONS**—Parsons at Union Tpke. 591-8555. # 1—Thru June 18: "Cheech & Chong's Nice Dreams." # 2—Thru June 18: "Outland."
412. **FLUSHING-PROSPECT**—Main St. at Kissena Blvd. 359-1050. # 1—Thru June 18: "Clash of the Titans." Beg. June 19: "Superman II." # 2—Thru June 18: "Search & Destroy." Beg. June 19: "Clash of the Titans."
414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. "The Four Seasons."
416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. Thru June 18: "La Cage Aux Folles II."
417. **FOREST HILLS-CONTINENTAL**—Austin at 71st Ave. 544-1020. # 1—Thru June 18: "Cheech and Chong's Next Movie"; "The Blues Brothers." Beg. June 19: "The Cannonball Run." # 2—Beg. June 19: "The Cannonball Run."
421. **FOREST HILLS-TRYLON**—Queens Blvd. at 88th Ave. 459-8944. Thru June 18: "Raiders of the Lost Ark."
424. **GLEN OAKS-GLEN OAKS-Union Tpke.** at 258th St. 347-7777. "Outland."
428. **JACKSON HEIGHTS-BOULEVARD CINEMA**—Northern Blvd. at 82nd St. 335-0170. # 1—"Raiders of the Lost Ark." # 2—"Clash of the Titans." # 3—Thru June 18: "Cheech and Chong's Next Movie"; "The Blues Brothers."
429. **JACKSON HEIGHTS-THREATER JACKSON**—82nd St. at Roosevelt Ave. 753-2934. # 1—"The Cannonball Run." # 2—"The Four Seasons." # 3—"Hardly Working."
432. **JAMAICA-RKO ALDEN**—Jamaica Ave. at 185th St. 739-8678. # 1—"Cheech & Chong's Nice Dreams." # 2—"Bustin' Loose." # 3—"Search & Destroy"; "Kung Fu Executioners." # 4—"Outland"; "Firecracker."
433. **JAMAICA-ROCHDALE**—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru June 18: "Firecracker." Friday the 13th, Part 2."
436. **KEW GARDENS HILLS-MAIN ST. PLAYHOUSE**—Main St. at 72nd Dr. 268-3636. Thru June 18: "Nightwings"; "Smoky and the Bandit II." Beg. June 19: "The Fan"; "Rough Cut."
442. **REGO PARK-DRAKE**—Woodhams Blvd. at 59th Ave. 539-0500. Thru June 18: "Fort Apache, the Bronx." Beg. June 19: "Thief."
444. **RICHMOND HILL-LEFFERTS**—Liberty at 122nd St. 843-8240. "Cheech & Chong's Nice Dreams."
445. **ROCKAWAY PARK-SURFSIDE**—103-22 Rockaway Beach Blvd. 945-4632. Thru June 18: "Hardly Working"; "Tribute."

448. **SUNNYSIDE-CENTER**—Queens Blvd. at 43rd St. 784-3030. # 1—"Cheech & Chong's Nice Dreams." # 2—"Clash of the Titans."
449. **WOODHAVEN-HAVEN**—80-16 Jamaica Ave. 296-2325. Thru June 18: "American Pop." "Modern Romance."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-BALDWIN**—223-9230. "Clash of the Titans."
501. **BALDWIN-GRAND AVE.**—223-2323. "Hardly Working."
503. **BELLMORE-BELLMORE PLAYHOUSE**—785-5400. Thru June 18: "Hardly Working"; "The Fans."
504. **BELLMORE-THE MOVIES**—785-3032. "Modern Romance"; "American Pop."
507. **BETHPAGE-MID-ISLAND**—796-7500. Thru June 18: "Hardly Working." Beg. June 19: "The Fan."
508. **CEDARHURST-CENTRAL**—969-0105. # 1—"Cheech & Chong's Nice Dreams." # 2—"The Four Seasons." # 3—"Outland."
509. **COPIAGUE-ALL WEATHER INDOOR**—691-8505. Thru June 18: "Cheech and Chong's Next Movie"; "The Blues Brothers." Beg. June 19 (tentative): "Superman II." "Caddyshack."
511. **EAST MEADOW-FLICK I**—794-8008. Thru June 18: "Hardly Working." Beg. June 19: "The Legend of the Lone Ranger." FLICK 2—Thru June 18: "American Pop." "Modern Romances." Beg. June 19: "The Fan."
512. **EAST MEADOW-MEADOWBROOK**—731-2423. # 1—Thru June 18: "Cheech and Chong's Next Movie"; "The Blues Brothers." Beg. June 19 (tentative): "Superman II." # 2—Tentative: "The Four Seasons." # 3—Thru June 18: "The Legend of the Lone Ranger." Beg. June 19: "Outland." # 4—Thru June 18: "Airplane!"; "Up in Smoke." Beg. June 19 (tentative): "Torso"; "Autopsy."
513. **EAST ROCKAWAY-CRITERION**—589-0242. # 1—"Hardly Working." # 2—"Excalibur."
516. **FARMINGDALE-FARMINGDALE**—249-0122. Thru June 18: "Hardly Working."
517. **FLORAL PARK-FLORAL**—352-2280. Thru June 18: "Bustin' Loose."
518. **FRANKLIN SQUARE-FRANKLIN**—775-3257. # 1—Thru June 18: "Modern Romance." "American Pop." # 2—Thru June 18: "Hardly Working"; "Tribute."
519. **GARDEN CITY-ROOSEVELT FIELD**—741-4007. # 1—Thru June 18: "Search & Destroy." Beg. June 19: "Superman II." # 2—"Raiders of the Lost Ark."
521. **GARDEN CITY PARK-PARK EAST**—741-8484. "Cheech & Chong's Nice Dreams."
523. **GREAT NECK-PLAYHOUSE**—482-0500. Tentative: "Cheech and Chong's Next Movie"; "The Blues Brothers."
523. **GREAT NECK-SQUIRE**—466-2020. Tentative: "History of the World Part I."
525. **HEWLETT-HEWLETT**—791-4000. "Fort Apache, the Bronx."
527. **HICKSVILLE-HICKSVILLE**—931-0749. # 1—Tentative: "The Four Seasons." # 2—Tentative: "Bustin' Loose."
528. **HICKSVILLE-TWIN NORTH**—433-2400. "History of the World Part I." TWIN SOUTH—"Polyester"; "Bananas."
530. **LEVITTOWN-LEVITTOWN**—731-0516. Thru June 18: "Nightwings"; "Smoky and the Bandit II." Beg. June 19: "The Legend of the Lone Ranger"; "The Incredible Shrinking Woman."
531. **LEVITTOWN-LOEWS NASSAU QUAD**—731-5400. # 1—Thru June 18: "Raiders of the Lost Ark." # 2—Thru June 18: "Cheech & Chong's Nice Dreams." # 3—Thru June 18: "Breaker Morant." # 4—Thru June 18: "Atlantic City."
532. **LONG BEACH-LIDO**—432-0096. Thru June 18: "Hardly Working." Beg. June 19: "The Legend of the Lone Ranger."
533. **LYNBEROOK-LYNBEROOK**—593-1033. # 1—Tentative: "Lion of the Desert." # 2—Tentative: "The Four Seasons." # 3—Tentative: "Airplane!"; "Up in Smoke." # 4—Tentative: "Polyester."
535. **LYNBEROOK-STUDIO ONE**—599-5151. # 1—"The Fan." # 2—"Nise to Five." Beg. June 19: "The Fan."
535. **MALVERNE-TWIN CINEMA**—599-6966. # 1—Thru June 18: "Sir Crazy." Beg. June 19: "The Legend of the Lone Ranger." # 2—Thru June 18: "Teen." Beg. June 19: "The Fan."
538. **MANHASSET-CINEMA**—627-1300. "Café Express."
537. **MANHASSET-MANHASSET**—627-7887. # 1—Tentative: "The Four Seasons." # 2—Thru June 18: "Outland." Beg. June 19 (tentative): "The Cannonball Run." # 3—Thru June 18: "Polyester." Beg. June 19 (tentative): "Outland."
539. **MASSAPEQUA-PEQUA**—799-6464. Tentative: "The Four Seasons."
541. **MASSAPEQUA-SUNRISE MALL**—795-2244. # 1—Tentative: "Clash of the Titans." # 2—Thru June 18: "History of the World Part I." Beg. June 19 (tentative): "Superman II." # 3—Thru June 18: "Outland." Beg. June 19 (tentative): "Superman II." # 4—Tentative: "History of the World Part I." # 5—Thru June 18: "Bustin' Loose." Beg. June 19 (tentative): "Cheech & Chong's Nice Dreams." # 6—Thru June 18: "Cheech & Chong's Nice Dreams." Beg. June 19 (tentative): "Outland." # 7—Tentative: "The Four Seasons."
542. **MERRICK-GABLES**—546-0734. Thru June 16: "Fort Apache, the Bronx." Beg. June 17: "Thief."
543. **MERRICK-MALL**—623-4424. Thru June 18: "I Spit on Your Grave"; "The Killing Machine." Beg. June 19: "The Texas Chainsaw Massacre"; "The Fifth Floor."
544. **MERRICK-MERRICK**—623-1522. "Cheech & Chong's Nice Dreams."
546. **NEW HYDE PARK-ALAN**—354-4338. "Raiders of the Lost Ark."
547. **NEW HYDE PARK-HERRICKS**—747-0558. Thru June 18: "Modern Romance"; "American Pop." Beg. June 19: "The Legend of the Lone Ranger."
548. **OLD BETHPAGE-CINE CAPRI**—752-1610. Thru June 18: "Modern Romance"; "American Pop." Beg. June 19: "The Legend of the Lone Ranger."
549. **OYSTER BAY-MOVIES**—922-0333. # 1—Thru June 18: "Hardly Working." Beg. June 19: "The Fan." # 2—Thru June 18: "Breaker Morant." Beg. June 19: "Death Hunt."
550. **PLAINVIEW-MORTON VILLAGE**—938-2323. Thru June 16: "Fort Apache, the Bronx." Beg. June 17: "Thief."
551. **PLAINVIEW-OLD COUNTRY**—931-4242. # 1—"Cheech & Chong's Nice Dreams." # 2—"Hardly Working."
552. **PLAINVIEW-PLAINVIEW**—935-6100. "Clash of the Titans."
556. **PORT WASHINGTON-MOVIES**—767-5600. # 1—"Clash of the Titans." # 2—Thru June 18: "Hardly Working." Beg. June 19: "The Legend of the Lone Ranger." # 3—"La Cage aux Folles II."
575. **ROCKVILLE CENTRE-FANTASY**—764-8000. Thru June 18: "Search & Destroy." Beg. June 19: "Superman II."
558. **ROCKVILLE CENTER-RKO**—678-3121. # 1—Thru June 18: "History of the World Part I." Beg. June 19: "The Cannonball Run." # 2—"Breaker Morant."
559. **ROSLYN-ROSLYN**—621-8488. # 1—"Cheech & Chong's Nice Dreams." # 2—"Breaker Morant."
565. **SYOSSET-SYOSSET**—921-5810. Tentative: "Outland."
562. **SYOSSET-UA CINEMA** [50]—364-0700. Thru June 18: "The Four Seasons." Beg. June 19 (tentative): "Superman II."
563. **UNIONDALE-MINI CINEMA**—538-3951. Thru June 18: "Polyester." Beg. June 19: "Dr. Strangelove"; "And Now For Something Completely Different."
568. **VALLEY STREAM-SUNRISE SIXPLEX**—525-5700. # 1—Thru June 16: "Outland." # 2—Thru June 18: "Polyester." Beg. June 19: Thru June 18: "Cheech & Chong's Nice Dreams." # 4—Thru June 16: "History of the World Part I." # 5—Thru June 16: "History of the World Part I." # 6—Thru June 16: "Cheech and Chong's Next Movie"; "The Blues Brothers." # 7—Thru June 16: "Clash of the Titans." # 8—Thru June 16: "Firecracker."
569. **WANTAGH-CINEMA WANTAGH**—221-7784. # 1—"Cheech & Chong's Nice Dreams." "American Pop." Beg. June 19: "The Legend of the Lone Ranger." # 2—Thru June 18: "Hardly Working."
571. **WANTAGH-WANTAGH**—781-6969. Thru June 18: "The Elephant Man"; "Midnight Express." Beg. June 19: "Thief."

573. WESTBURY—WESTBURY—333-1911. #1—
"Excabur." #2—"Hardly Working."
574. WESTBURY—WESTBURY DRIVE-IN—
334-3400. #1—Thru June 18: "Outland." #2—
June 19 (teatime): "The Four Seasons." #3—Thru
June 18: "Cheech & Chong's Nice Dreams." Beg.
June 19 (teatime): "Superman II." #3—Thru June
18: "The Four Seasons." Beg. June 19 (teatime):
"The Cannonball Run."
575. WOODMERE—FIVETOWNS—374-2223.
"Clash of the Titans."

Suffolk County

800. AMITYVILLE—AMITYVILLE—264-7789.
#1—Thru June 18: "Modern Romance;"
"American Pop." #2—Thru June 18: "Hardly
Working."
601. BABYLON—BABYLON—669-3399.
Teatime: "The Four Seasons."
602. BABYLON—RKO—669-6000. #1—"Cheech
& Chong's Nice Dreams." #2—"History of the
World Part I."
603. BAYSHORE—SOUTH BAY—587-7676. #1—
"Raiders of the Lost Ark." #2—"Clash of the
Titans." #3—"Bustin' Loose."
604. BAYSHORE—BAYSHORE—665-0200. Thru
June 18: "Search & Destroy." Beg. June 19:
"Superman II."
605. BAYSHORE—BAYSHORE CINEMA—
665-1722. Teatime: "Cheech and Chong's Next
Movie;" "The Blues Brothers."
608. BAYSHORE—ENCORE—655-9834. Thru
June 18: "Happy Birthday to Me;" "The Hand."
Beg. June 19: "Death Heat;" "Terror Train."
607. BAYSHORE—LOEWS SOUTH SHORE
MALL—656-4000. #1—Thru June 18: "Outland."
#2—Thru June 18: "Firecracker."
608. BAYSHORE—SUNRISE TWIN DRIVE-IN—
665-1111. #1—Teatime: "Cheech & Chong's
Nice Dreams;" "Up in Smoke." #2—Teatime:
"Bustin' Loose."
609. BRENTWOOD—BRENTWOOD—273-3900.
Thru June 18: "Hardly Working." Beg. June 19
(teatime): "The Legend of the Lone Ranger."
812. CENTREACH—CENTREACH—
598-0088. "Hardly Working."
813. CENTER MORICHES—CENTER—
879-2100. Thru June 16: "Fort Apache, the
Bronx."
614. COMMACK—COMMACK DRIVE-IN—
499-2900. Thru June 18: "Bustin' Loose;"
"Everything You Always Wanted to Know About
Sex." Beg. June 19 (teatime): "Cheech &
Chong's Next Movie;" "The Blues Brothers."
618. COMMACK—MAYFAIR—543-0707.
"Outland."
817. COMMACK—RKO—499-4545. #1—Thru
June 18: "Polyester." Beg. June 19: "The
Cannonball Run." #2—"Cheech & Chong's Nice
Dreams."
618. CORAM—CORAM—698-7200. Thru June 18:
"Hardly Working."
619. CORAM—CORAM DRIVE-IN—732-6200.
Teatime: "Cheech & Chong's Nice Dreams;" "Up
in Smoke."
621. CORAM—PINE CINEMA—698-6442. #1—
"Clash of the Titans." #2—Thru June 18:
"American Pop;" "Modern Romance." Beg. June
19: "The Legend of the Lone Ranger."
822. DEER PARK—DEER PARK—667-2440.
"Cheech & Chong's Nice Dreams."
823. EAST HAMPTON—CINEMA—324-0448.
#1—Thru June 18: "The Four Seasons." Beg. June
19 (teatime): "The Cannonball Run." #2—Thru
June 18: "Cheech & Chong's Nice Dreams." Beg.
June 19: "Superman II." #3—Teatime:
"Outland." #4—Teatime: "Clash of the Titans."
#5—Thru June 18: "Outland." Beg. June 19
(teatime): "Bustin' Loose."
827. EAST BETAUKET—FOX—473-2400.
"History of the World Part I."
628. ELWOOD—ELWOOD—499-7800. "Raiders of
the Lost Ark."
829. FARMINGVILLE—COLLEGE PLAZA—
698-2200. #1—Teatime: "Clash of the Titans."
#2—Teatime: "Outland."
630. GREENPORT—GREENPORT—477-0500.
Thru June 18: "The Legend of the Lone Ranger."
Beg. June 19: "Tess."
833. HUNTINGTON—SHORE—421-5200. #1—
Thru June 18: "The Four Seasons." Beg. June 19:
"Superman II." #2—"Cheech & Chong's Nice
Dreams." #3—Thru June 18: "Bustin' Loose." Beg.
June 19: "The Four Seasons."

634. HUNTINGTON—WHITMAN—423-1300.
Thru June 18: "Search & Destroy."
836. HUNTINGTON—YORK—421-3911.
"Outland."
838. LINDENHURST—LINDENHURST—
888-5400. Thru June 16: "Fort Apache, the
Bronx." Beg. June 17 (teatime): "Thief."
639. MATTUCK—TWIN—298-4605. #1—Thru
June 18: "The Legend of the Lone Ranger." Beg.
June 19: "Bustin' Loose." #2—Thru June 18:
"Polyester."
642. NESCONSET—SMITHTOWN INDOOR—
265-8118. Teatime: "The Four Seasons."
SMITHTOWN OUTDOOR—Teatime: "Cheech
& Chong's Next Movie;" "The Blues Brothers."
843. NO. BABYLON—NO. BABYLON—
667-2495. #1—Thru June 18: "Polyester." #2—
Thru June 18: "Hardly Working;" "Oh Heavenly
Dog."
644. NORTHPORT—NORTHPORT—261-8600.
Thru June 16: "Fort Apache, the Bronx." Beg. June
17 (teatime): "Thief."
645. OAKDALE—OAKDALE—589-8118. Thru
June 18: "Fort Apache, the Bronx." Beg. June 17:
"Thief."
647. PATCHOQUE—PATCHOQUE—475-0601.
Thru June 18: "Cheech & Chong's Nice Dreams."
Beg. June 19: "Superman II."
648. PATCHOQUE—PLAZA—475-5225. "The
Four Seasons."
649. PATCHOQUE—SUNRISE OUTDOOR—
363-7200. Thru June 18: "Outland;" "The
Shinog." Beg. June 19 (teatime): "The
Cannonball Run." SUNRISE INDOOR—
Teatime: "History of the World Part I."
851. PATCHOQUE—SUNWAVE TWIN—
475-7766. #1—Teatime: "Raiders of the Lost
Ark." #2—Thru June 18: "Bustin' Loose." Beg.
June 19 (teatime): "Cheech & Chong's Nice
Dreams."
653. PORT JEFFERSON—MINI EAST—
928-6555. "Outland." CINEMA WEST—Thru
June 18: "Hardly Working."
854. PORT JEFFERSON STA.—BROOKHAVEN
—473-1200. Thru June 16: "Fort Apache, the
Bronx." Beg. June 17: "Thief."
655. RIVERHEAD—SUFFOLK—727-3133. Thru
June 18: "The Texas Chainsaw Massacre." Beg.
June 19: "The Legend of the Lone Ranger."
658. ROCKY POINT—ROCKY POINT
DRIVE-IN—744-8900. Thru June 18: "Outland;"
"The Shining." Beg. June 19 (teatime): "Bustin'
Loose;" "Everything You Always Wanted to Know
About Sex."
657. SAG HARBOR—SAG HARBOR—725-0010.
#2-1: "Bye Bye Brazil."
658. SAYVILLE—SAYVILLE—598-0232. Thru
June 18: "Modern Romance;" "American Pop."
Beg. June 19: "The Legend of the Lone Ranger."
859. SHIRLEY—SHIRLEY DRIVE-IN—281-5444.
Thru June 18: "Cheech and Chong's Next Movie."
"The Blues Brothers." Beg. June 19 (teatime):
"Outland;" "The Shining."
662. SMITHTOWN—SMITHTOWN—265-1551.
Thru June 18: "The Legend of the Lone Ranger."
"The Incredible Shrinking Woman." Beg. June 19:
"Superman II."
863. SOUTHAMPTON—SOUTHAMPTON—
283-1300. #1—"Raiders of the Lost Ark." #2—
Thru June 18: "Bustin' Loose." Beg. June 19: "The
Four Seasons."
664. STONY BROOK—LOEWS TRIPLEX—
751-2300. #1—Thru June 18: "Cheech & Chong's
Nice Dreams." #2—Thru June 18: "Raiders of the
Lost Ark." #3—Thru June 18: "Firecracker."
666. WESTHAMPTON—HAMPTON ARTS—
288-2600. "History of the World Part I."
687. WESTHAMPTON—WESTHAMPTON—
289-1500. Thru June 18: "Cheech and Chong's
Next Movie;" "The Blues Brothers." Beg. June 19
(teatime): "Cheech & Chong's Nice Dreams."
688. WEST IRLIP—TWIN—669-2626. #1—Thru
June 18: "Hardly Working." Beg. June 19: "The
Legend of the Lone Ranger." #2—Thru June 18:
"Modern Romance;" "American Pop." Beg. June
19: "The Fan."

New York State

(Area Code 914)
Westchester County

700. BEDFORD—PLAYHOUSE—234-7300.
Teatime: "Bustin' Loose."

701. BEDFORD VILLAGE—CINEMA 22—
234-9577. "Raiders of the Lost Ark."
702. BRONXVILLE—BRONXVILLE—961-4030.
#1—Teatime: "The Four Seasons." #2—
Teatime: "Bustin' Loose." #3—Teatime: "Clash
of the Titans."
703. CROSS RIVER—CINEMA—763-8389. Thru
June 18: "American Pop." #2—Thru June 18:
"Tess." #3—Thru June 18: "Superman II." #4—
"Outland." #4—Thru June 18: "Polyester." Beg.
June 19: "The Cannonball Run."
707. LARCHMONT—PLAYHOUSE—834-3001.
Teatime: "The Four Seasons."
708. MAMARONECK—PLAYHOUSE—698-2200.
#1—Teatime: "Outland." #2—Teatime: "Bustin'
Loose." #3—Teatime: "Cheech and Chong's Next
Movie;" "The Blues Brothers." #4—Thru June 18:
"Polyester." Beg. June 19 (teatime): "Tess."
709. MT. KISCO—MT. KISCO—666-6900. #1—
"Cheech & Chong's Nice Dreams." #2—Thru June
18: "The Last Metro." Beg. June 19: "Superman
II."
711. MT. VERNON—PARKWAY-FLEETWOOD—
664-3311. Thru June 18: "Modern Romance;"
"American Pop." Beg. June 19: "Tess."
712. NEW ROCHELLE—LOEWS TWIN—
632-8900. #1—Thru June 18: "Cheech & Chong's
Nice Dreams." #2—Thru June 18: "History of the
World Part I."
713. NEW ROCHELLE—MALL THEATRE—
636-8608. Thru June 18: "Search & Destroy." Beg.
June 19: "Superman II." #4—Thru June 18:
"Tess."
716. NEW ROCHELLE—TOWN—632-4000. Thru
June 18: "Firecracker."
717. OSSINING—ARCADIAN CINEMA—
941-5200. #1—Thru June 18: "The Texas
Chainsaw Massacre." Beg. June 19: "Superman
II." #2—"Cheech & Chong's Nice Dreams."
718. PEKESKILL—BEACH—737-6262. #1—
"Cheech & Chong's Nice Dreams." #2—"The
Four Seasons." #3—"History of the World Part I."
719. PEKESKILL—WESTCHESTER MALL—
528-8822. #1—"Raiders of the Lost Ark." #2—
Thru June 18: "Search & Destroy." Beg. June 19:
"Superman II." #3—Thru June 18: "Tess." Beg.
June 19: "The Cannonball Run."
720. PELHAM—PELHAM PICTURE HOUSE—
328-3160. Thru June 18: "Hardly Working."
721. PLEASANTVILLE—ROME—769-0720.
"Outland."
722. RYE—RYE RIDGE—939-8177. #1—"Raiders
of the Lost Ark." #2—"Clash of the Titans."
723. RYSDALE—FINE ARTS—723-6699. "The
Four Seasons."
724. SCARSDALE—PLAZA—725-0078. Thru June
18: "Fort Apache, the Bronx." Beg. June 19
(teatime): "Nighthawks."
725. WHITE PLAINS—CINEMA 100—946-4680.
#1—Return of the Sococcus Seven." #2—
"Cheech & Chong's Nice Dreams."
726. WHITE PLAINS—COLONY—948-8828.
Thru June 18: "Firecracker." Beg. June 19:
"Shrinking the Fun."
727. WHITE PLAINS—GALLERIA—997-8198.
#1—"Clash of the Titans." #2—"History of the
World Part I."
728. WHITE PLAINS—UA CINEMA—946-2820.
Teatime: "Bustin' Loose."
729. YONKERS—CENTRAL PLAZA—793-3232.
#1—"Clash of the Titans." #2—"History of the
World Part I." #3—"Cheech & Chong's Nice
Dreams." #4—"Breaker Morant." Beg. June 19: "The
Cannonball Run."
730. YONKERS—KENT—237-3440. Thru June 18:
"Hardly Working." Beg. June 19: "The Legend of
the Lone Ranger;" "The Incredible Shrinking
Woman."
732. YONKERS—MOVIELAND—793-0002. #1—
"History of the World Part I." #2—"Raiders of the
Lost Ark." #3—"Cheech & Chong's Nice
Dreams." #4—Thru June 18: "Outland." Beg. June 19:
"Superman II."
733. YORKTOWN HEIGHTS—TRIANGLE—
245-7555. #1—"Outland." #2—"Clash of the
Titans."

Rockland County

740. MONSIEY—ROCKLAND DRIVE-IN—
356-4040. Thru June 18: "Cheech and Chong's
Next Movie;" "The Blues Brothers." Beg. June 19:
"Cheech & Chong's Nice Dreams;" "Up in
Smoke."

741. NANUET-ROUTE 59 THEATRE-623-3355. "Raiders of the Lost Ark."
742. NEW CITY-TOWN-634-5100. "History of the World Part I."
743. NEW CITY-IA CINEMA-634-6200. #1-3Thru June 18: "Bustin' Loose." #2-3Thru June 18: "Cheech and Chong's Next Movie." #3-4Thru June 19: "Superman II." #4-5Thru June 19: "Superman."
744. NYACK-CINEMA EAST-358-6631. "The Four Seasons."
748. NYACK-NYACK DRIVE-IN-358-1844. 3Thru June 18: "Cheech & Chong's Nice Dreams." #1-2-3Thru June 19: "The Fan." #4-5Thru June 19: "Superman II."
747. ORANBURG-ORANBURG-359-6030. 3Thru June 18: "Outland."
748. ORANBURG-303 DRIVE-IN-358-2021. 3Thru June 18: "Outland." "The Shining." #2-3Thru June 19: "Torne."
749. PEARL RIVER-CENTRAL-735-2530. 3Thru June 18: "The Legend of the Lone Ranger." #2-3Thru June 19: "Superman II."
750. PEARL RIVER-PEARL RIVER-735-6500. "Breaker Morant."
752. SPRING VALLEY-CINEMA 45-352-1445. "Cheech & Chong's Nice Dreams."
753. STONY POINT-9 W CINEMA-942-0303. 3Thru June 18: "Hardly Working." #2-3Thru June 19: "The Legend of the Lone Ranger."
754. SUFFERN-LAFAYETTE-357-6030. 3Thru June 18: "Hardly Working." #2-3Thru June 19: "The Cannonball Run."
758. WEST HAVENSTRAW-PLAZA-947-2220. "Raiders of the Lost Ark."

Putnam County

760. BREWSTER-CAMEO-279-3688. 3Thru June 18: "Thelma." #2-3Thru June 19: "Death Hunt."
761. CHATHAM-CINEMA-225-6500. #1-3Thru June 18: "Cheech and Chong's Next Movie." #2-3Thru June 19: "The Blue Brothers." #4-5Thru June 19: "Superman II." #2-Tentative: "Clash of the Titans."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT-BEVERLY-368-0616. "Outland."
772. BRIDGEPORT-HIGHWAY CINEMA 4 & II-378-0014. #1-"Clash of the Titans." #2-"Cheech & Chong's Nice Dreams."
773. BRIDGEPORT-RKO MERRITT-372-3013. #1-3Thru June 18: "Emmanuelle Around the World." #2-"Raiders of the Lost Ark."
774. DANBURY-FINE ARTS I & II-775-0070. #1-"Bustin' Loose." #2-"The Four Seasons."
775. DANBURY-TRANS-LUX CINE-743-2200. #1-"Raiders of the Lost Ark." #2-"Cheech & Chong's Nice Dreams." #3-3Thru June 18: "Airplane!" #4-5Thru June 19: "The Cannonball Run."
776. DANBURY-TRANS-LUX CINEMA-746-2923. #1-"History of the World Part I." #2-"Outland."
777. DANBURY-TRANS-LUX PALACE-748-7496. #1-3Thru June 18: "Clash of the Titans." #2-3Thru June 19: "Superman II." #4-5Thru June 18: "Firecracker." #6-6Thru June 19: "Clash of the Titans." #3-3Thru June 18: "Alligator."
778. DARIEN-DARIEN-655-0100. "History of the World Part I."
779. FAIRFIELD-COMMUNITY I & II-255-6555. #1-"Cheech & Chong's Nice Dreams." #2-"Clash of the Titans."
780. FAIRFIELD-COUNTY CINEMA-334-1411. "Bustin' Loose."
781. GREENWICH-CINEMA-869-6030. "The Four Seasons."
782. GREENWICH-TRANS-LUX PLAZA-869-4030. #1-"History of the World Part I." #2-3Thru June 18: "The Last Metro." #3-"Café Express."
783. NEW CANAAN-NEW CANAAN-966-0600. 3Thru June 18: "Bustin' Loose." #2-3Thru June 19: "Superman II."
784. NORWALK-CINEMA-838-4504. #1-"Clash of the Titans." #2-"Cheech & Chong's Nice Dreams."

785. NORWALK-THEATER-866-3010. "Bustin' Loose."
786. SOUTH NORWALK-GONSO CINEMA-866-9202. 3Thru June 18: "Malisa," "Alfredo." #4-5Thru June 19: "The Wonderful Crook." #6-6Thru June 20: "Where's Poppa?," "Lord Love a Duck."
787. SPRINGDALE-STATE-325-0250. "Atlantic City."
788. STAMFORD-TRANS-LUX AVON-324-9205. #1-"Outland." #2-"Clash of the Titans."
789. STAMFORD-TRANS-LUX CINEMA-324-3100. #1-"Raiders of the Lost Ark." #2-"Cheech & Chong's Nice Dreams." #3-3Thru June 18: "Airplane!"
790. STAMFORD-TRANS-LUX RIDGEWAY-323-5000. 3Thru June 18: "The Jazz Singer." #2-3Thru June 19: "Torne."
791. TRUMBULL-TRUMBULL-374-0462. 3Thru June 18: "The Four Seasons." #2-3Thru June 19: "Superman II."
793. WESTPORT-FINE ARTS-227-3324. "The Last Metro." #2-3Thru June 19: "The Wonderful Crook." #4-4Thru June 19: "FINE ARTS 3-227-9619. "The Four Seasons." #5-5Thru June 19: "FINE ARTS 4-226-6666. "History of the World Part I."
794. WESTPORT-POST-227-0500. "Raiders of the Lost Ark."
797. WILTON-CINEMA-762-5678. "Breaker Morant."

New Jersey

(Area Code 201)
Hudson County

804. JERSEY CITY-HUDSON PLAZA CINEMA-433-1100. #1-"History of the World Part I." #2-"Clash of the Titans."
806. JERSEY CITY-STATE-653-6200. #1-3Thru June 18: "Bustin' Loose." #2-3Thru June 19: "Superman II." #4-5Thru June 18: "Cheech and Chong's Next Movie." #6-6Thru June 19: "Torne." #7-7Thru June 19: "Outland." #8-8Thru June 19: "Bustin' Loose." #9-9Thru June 19: "The Jerk."
807. SECAUCUS-LOEWS HARMON COVE-866-1000. #1-3Thru June 18: "Raiders of the Lost Ark." #4-4Thru June 18: "Cheech & Chong's Nice Dreams." #5-5Thru June 18: "Outland." #6-6Thru June 18: "Breaker Morant."
808. UNION CITY-CINEMA-865-5600. 3Thru June 19: "The Hard." "The Stunt Man." #2-3Thru June 19: "The Fan." #4-4Thru June 19: "Alive."
809. UNION CITY-SUMMIT-865-4120. 3Thru June 19: "Alligator." "Deadly China Doll." #2-3Thru June 19: "The Legend of the Lone Ranger." "The Incredible Shrinking Woman."
810. WEST NEW YORK-MAYFAIR-865-2010. 3Thru June 18: "Hardly Working." #2-3Thru June 19: "The Legend of the Lone Ranger."

Essex County

811. BLOOMFIELD-CENTER-748-7900. "Bustin' Loose."
812. BLOOMFIELD-RKO ROYAL-748-3555. #1-"Raiders of the Lost Ark." #2-2Thru June 18: "Firecracker." #3-3Thru June 19: "Superman II."
813. CEDAR GROVE-CINEMA 23-239-1462. "Cheech & Chong's Nice Dreams."
814. EAST ORANGE-RKO HOLLYWOOD-678-2262. "Bustin' Loose."
815. IRVINGTON-CASTLE-372-9324. 3Thru June 18: "Firecracker." #2-3Thru June 19: "The Legend of the Lone Ranger."
816. IRVINGTON-SANFORD-371-3998. 3Thru June 18: "I Spit On Your Grave." "The Killing Machine."
817. LIVINGSTON-COLONY-992-0800. 3Thru June 18: "The Cage aux Folles II." #2-3Thru June 19: "The Legend of the Lone Ranger."
819. MILLBURN-RKO MILLBURN-376-0800. #1-"The Four Seasons." #2-"History of the World Part I."
821. MONTCLAIR-CLARIDGE-746-5964. "Clash of the Titans."
822. MONTCLAIR-WELLMONT-783-9500. "Outland."
825. NUTLEY-FRANKLIN-667-1777. "Cheech & Chong's Nice Dreams."
827. UPPER MONTCLAIR-BELLEVUE-744-1455. "The Four Seasons."

828. VERONA-VERONA-239-0880. "American Pop." "Modern Romance."
829. WEST ORANGE-ESEX GREEN-731-7755. #1-"Raiders of the Lost Ark." #2-3Thru June 18: "The Fan." #3-3Thru June 19: "Superman II." #4-3Thru June 18: "Search & Destroy." #5-3Thru June 19: "The Cannonball Run."

Union County

840. BERKELEY HEIGHTS-BERKELEY-464-8698. 3Thru June 18: "Cranford."
841. CRANFORD-RKO CRANFORD-276-2120. #1-"Nightbawls." #2-"History of the World Part I."
846. LINDEN-LINDEN TWIN-925-9787. #1-"The Four Seasons." #2-Tentative: "Cheech and Chong's Next Movie." "The Blues Brothers."
847. RAHWAY-OLDE RAHWAY-388-1250. "Clash of the Titans."
849. SUMMIT-STRAND-273-3900. Tentative: "Breaker Morant."
851. UNION-FINE ARTS-964-3466. "Bustin' Loose."
852. UNION-FOX-964-8977. "Outland."
853. UNION-LOST PICTURE SHOW-964-4497. Tentative: "The Last Metro."
854. UNION-RKO UNION-686-4373. #1-"Cheech & Chong's Nice Dreams." #2-"Raiders of the Lost Ark."
857. WESTFIELD-RIALTO-232-1288. #1-"The Four Seasons." #2-"The Four Seasons." #3-"Clash of the Titans."
858. WESTFIELD-TWIN CINEMA-654-4720. #1-"Outland." #2-3Thru June 18: "Cheech and Chong's Next Movie." "The Blues Brothers."

Bergen County

860. BERGENFIELD-PALACE-385-1600. 3Thru June 18: "Hardly Working." #2-3Thru June 19: "The Legend of the Lone Ranger."
861. CLOSTER-CLOSTER-768-8800. 3Thru June 18: "Hardly Working." #2-3Thru June 19: "The Legend of the Lone Ranger."
863. EMERSON-TOWN-261-1000. 3Thru June 18: "Modern Romance." #2-3Thru June 19: "The Fan."
864. FAIR LAWN-HYWAY-796-1717. #1-"The Four Seasons." #2-"Outland."
887. FORT LEE-LINWOOD-944-6900. #1-3Thru June 18: "Cheech and Chong's Next Movie." "The Blues Brothers." #2-3Thru June 19: "Superman II." #4-4Thru June 19: "Bustin' Loose."
868. HACKENSACK-FOX-488-6000. 3Thru June 18: "Bustin' Loose." #2-3Thru June 19: "Bustin' Loose." "The Jerk."
869. HACKENSACK-RKO ORITANI-343-8644. #1-3Thru June 18: "Hardly Working." #2-3Thru June 19: "The Fan." #4-4Thru June 19: "Outland." #5-5Thru June 19: "Firecracker." "Kung Fu Executioner."
871. OAKLAND-OAKLAND TWIN-337-4478. #1-3Thru June 18: "The Cage aux Folles II." #2-3Thru June 19: "Superman II." #4-4Thru June 19: "Cheech & Chong's Nice Dreams."
872. PARAMUS-BERGEN MALL-845-4449. "History of the World Part I."
873. PARAMUS-CENTURY-843-3830. #1-3Thru June 18: "Search & Destroy." #2-3Thru June 19: "Superman II."
874. PARAMUS-CINEMA 35-845-5070. "The Four Seasons."
875. PARAMUS-RKO STANLEY WARNER QUAD-489-9444. #1-"Raiders of the Lost Ark." #2-"Clash of the Titans." #3-"Cheech & Chong's Nice Dreams." #4-"Breaker Morant."
876. RAMSEY-RAMSEY-327-2142. #1-"Clash of the Titans." #2-"Outland."
878. RIDGEFIELD PARK-RIALTO-641-2115. 3Thru June 18: "American Pop." "Modern Romance." #2-3Thru June 19: "The Fan."
879. RIDGEWOOD-RKO WARNER-444-1234. #1-"Cheech & Chong's Nice Dreams." #2-"Raiders of the Lost Ark."
881. TENAFLY-BERGEN-567-0004. 3Thru June 18: "Moe Onions d'Americaine."
883. WESTWOOD-WASHINGTON CINEMA-666-2221. 3Thru June 18: "Hardly Working." #2-3Thru June 19: "Breaker Morant."

SHINING, THE—(2hrs. 26m., '80) Stanley Kubrick's attempt at an epic of the ocean is underlined by his own pervasively cold and undramatic style. A family of three (Jack Nicholson, Shelley Duvall, and little Danny Lloyd) signs on as caretakers at a snow-bound Colorado resort; their peace and love for one another are destroyed by ghosts, and violence. In Kubrick and Diana Johnson's adaptation of Stephen King's best-seller, the father doesn't undergo a transformation to insanity—he seems insane from the beginning. The film's most dramatic tension of the story collapses. Who needs another nut-to-the-loose movie? There are a few terrific thrills, and some eerie moments of dislocation that only Kubrick could do. But the bulk of the movie is unlit, unsexy, and bizarrely heavy-handed. It's the first pompous haunted-house movie. With Scatman Crothers. R. 650, 656, 659, 748

STARDUST MEMORIES—(1hr. 31m., '80) Woody Allen's little cup of poison. He's Sandy Bates, a famous director of comedies and one serious film who martyrs himself to his foolish, adoring fans at a meet-the-filmmaker weekend sponsored by a prominent critic. The movie is Woody's imitation of *1/2*, the overexposed Fellini masterpiece about a director panicking and coming apart at the seams. In Woody's version, the director is not suffering from a specific crisis so much as from life itself. He's afraid he won't be serious while everyone wants him to make comedies; he can't answer the big philosophical questions about death, and all the rest of that. He turns his fans—anyone who admires him—into enemies, not only because he feels unworthy of adulation. The anguished mixture of boasting and self-laceration is exhausting—even a little fun. With Marie-Cristine Barrault, Jessica Harper, and Robert De Niro. R. 650, 656, 659, 748. Directed by Woody Allen. Preentious black-and-white cinematography by Gordon Willis. PG. 4

STUNT MAN, THE—(2hrs. 5m., '80) A paranoid Vietnam veteran (Steve Railsback) on the lam from the police wanders into a World War I movie as it is being shot and he's brought along for the ride. Accidentally killing the stunt man, he becomes his replacement, and people keep playing tricks on him. Written by and directed by Richard Rush. *The Stunt Man* is repetitive and pushy, but also clever and exciting—we experience the stunt man's confusion and terror, and we never quite regain a sense of control. Featuring a narrative comic performance by Peter O'Toole as the domineering and brilliant son of a bitch who is directing the film-within-the film. With Allan Geornitis and Richard Frankley. R. 18, 58, 808

SUPERMAN II—(2hrs. 7m., '81) Restated in this issue. PG. 22, 37, 109, 111, 201, 209, 224, 234, 302, 412, 509, 512, 519, 541, 557, 562, 574, 604, 623, 633, 647, 662, 708, 709, 713, 717, 719, 732, 743, 746, 749, 761, 777, 783, 790, 791, 806, 812, 829, 867, 871, 873

TESS—(3hrs. 50m., '80) Roman Polanski's adaptation of Thomas Hardy's novel *Tess of the D'Urbervilles* is extraordinarily well crafted but a little too placid for the true Hardy epic. Polanski gets the best feeling for the Dorset countryside and the passing of traditional rural customs, but misses the English seething under the surface. As the proud, tragic Tess, Nastassia Kinski is as beautiful as the young Ingrid Bergman, but she's not quite as actress-y. She holds her positions like a model, and there's a very little modulation from one mood to the next. Leigh Lawson overdoes the tinniness of the film's closing scenes, but Peter Firth is ardent as the high-minded Angel Clare. Exquisite cinematography by Ghislain Cloquet and the late Geoffrey Unwin. 20, 38, 50, 535, 538, 708, 711, 719, 833

THIEF—(2hrs. 5m., '81) James Caan stars in one of those early existential exercises about a criminal who insists on controlling his own destiny and winds up taking on everybody. *Point Blank* is the classic of the genre. Even if you've seen it, it's still worth a look, but Peter Firth is ardent as the high-minded Angel Clare. Exquisite cinematography by Ghislain Cloquet and the late Geoffrey Unwin. 20, 38, 50, 535, 538, 708, 711, 719, 833

VALLEY, THE—(1hr. 40m., '81) Jo search of the feathers of the bird of paradise. With Bula Ogier. Dir. Berbat Schroeder. 62

VOYAGEUR DOUCE—(1hr. 37m., '81) If man can hit the road tonight in a movie, it's this one. No reason at all, but this female buddy-buddy movie, starring Dominique Sanda and Geraldine Chaplin, isn't what we've all been waiting for. It's almost unfortunately precise, depicting two women—undress, flirt, but then do nothing. They tell grave stories and they edit that they made them up. The

director, Michal Davila, seems to be amusing himself with a male fantasy of who women do and say when there are no men around. 89

Reviews

ADAM'S RIB—(1hr. 41m., '49) Katherine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, this time as two lawyers on opposite sides of a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holiday, as a hilariously shy quivering bundle of angst, almost steals the picture. Dir. George Cukor. 82

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said she'll be remembered for only one movie she hopes it will be this one. It's a superb drama, and witty and satiric, of the Broadway theater and its people. Joseph Mankiewicz writes, Occens both for writing and directing it; George Sanders won one as best supporting actor. 4

APOCALYPSE NOW—(2hrs. 28m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealistic Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Melino Brandt, and Robert Duvall. 82

BADLANDS—(1hr. 24m., '74) The very impressive writing-directing debut of Terence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Jessica Harper. R. 650, 656, 659, 748

BEYOND THE VALLEY OF THE DOLLS—(1hr. 49m., '70) It has nothing to do with *The Valley of the Dolls*. Chicago Sun-Times film critic Roger Ebert set out to write a camp/trash outrage, incorporating a few masterful—a tragic, surrealistic Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Melino Brandt, and Robert Duvall. 82

BILL OF DIVORCEMENT, A—(1hr. 16m., '32) Katharine Hepburn's first film, one of the most audacious impressive early talkies. John Barrymore plays her husband, and she never gets a divorce from that institution. With Billie Burke as Barrymore's wife. Dir. George Cukor. 95

BUDDY HOLLY STAYS, THE—(1hr. 53m., '78) This sincere biopic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer-composers and then died in a plane crash (in 1959) at the age of 22. This movie glorifies Holly a bit too much, but so do most other biopics. Barry is brilliant in the role. With Robert Gittler. Dir. Steve Rash. 27

BUS STOP—(1hr. 36m., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, and Robert Gray. Dir. Joshua Logan. 75

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Gray's performance is superb. Lisa Minnelli and Michael York are charming. 13

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled Randolph Hearst. Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman Mankiewicz, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Cominger, and Everett Sloane. 97

DAMNED, THE—(1hr. 30m., '69) A masterpiece by Italian director Luchino Visconti that stands with the greatest crowd. The rise and fall of Mameia is brilliantly evoked through a haunting fictional look at the power struggle within an entrenched German industrial family. The film becomes a hypnotic device of greed, murder, and incest. With Edda Baroni, with Dirk Bogarde, Ingrid Thulin, Helmut Berger, and Charlotte Rampling. 97

DAYS OF HEAVEN—(1hr. 31m., '78) An oddly unheroic triangle drama set in Texas in 1915, this movie is extraordinarily handsome but pervasively unconvincing. With Sam Shepard, Richard Gere, Brooke Adams, and Linda Meina. Dir. Terance Malick. 13, 47

FREAKS—(1hr. 4m., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized

society than the "normal" people who surrounded them. 10

IT HAPPENED ONE NIGHT—(1hr. 45m., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway waitress and a newspaperman who fall in love on a cross-country chase. Not as good as the later-paired screwball comedies of the Depression, but still a classic. 39

JONAH WILL BE 25 IN THE YEAR 2000—(1hr. 50m., '76) In French, Eng. titles. An Alain Tanner film composed of rambling episodes from the lives of eight young people, Genarone Rayner, all of them radical survivors from the sixties looking to make some sense out of their communal life together in the seventies. There are a few pleasing performance moments, notably by Liv Ullmann, Doro Merande, and sistras, and the incomparable Miou-Miou. Art critic and scenarist John Berger worked on the screenplay. 90, 786

KISS ME KATE—(1hr. 49m., '53) From the great Cole Porter musical—a fast, funny, and complete, entertaining comedy musical with top songs and wonderful dancing. With Howard Keel, Kathryn Grayson, and Alan Miller. Dir. George Sidney. 7

LETTERS FROM AN UNKNOWN WOMAN—(1hr. 35m., '48) Beautifully produced, excellent, and a mental tale of unrequited love in old Vienna, based on the journal by Stefan Zweig, breathlessly acted by Louis Jourdan and Joao Fontana. Dir. Max Ophüls. 13

NEW YORK, NEW YORK—(2hrs. 22m., '77) Martin Scorsese's fascinating, pervasively dislikeable musical about a white big-boy player (Robert De Niro), a man who falls in love with a singer (Liza Minnelli), and a singer (Liza Minnelli) who falls in love with a singer (Liza Minnelli). Scorsese uses clearly articulated forties-musical sets, but steers a discordant story on them. The contrast between the style and meaning of the movie annoys a lot of people. 61

NIGHTMARE—(1hr. 29m., '33) Marilyn Monroe at her best dominates this steamy melodrama of sex and murder, amusingly set in America's happy-honeymoon house. The pace is pawky and the writing clichéd, but Monroe's performance as the greedy temptress, plus an exciting sequence of the Falls, make this movie reasonably enjoyable, to approximately lurid color. 75

O LUCKY MAN—(1hr. 73m., '73) A sparkling, witty, and perceptive film of daiming variety and multitudinous details. Directed by Robert Altman, with a script by David Sherwin, and actor Malcolm McDowell. 4

PAT AND MIKE—(1hr. 34m., '52) Perfection. Ruth Gordon and Marjorie Kane wrote the screenplay; George Cukor directed. Catherine Bach as a multi-talented actress; Spencer Tracy as a tough-talking coach. Before anyone knew the word, this movie explained what it was like to be anything at all. It is also, incidentally, one of the best examples of excellent romances on film. With Aldo Ray as a dumb boxer. 39

REBECCA—(1hr. 55m., '40) Joan Fontaine is the terrified bride, Lizabeth Olmiver the glowing lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne Du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blind of fear, wit, and sex. 75

REPULSION—(1hr. 43m., '65) The galvanic Roman Polanski film starring Catherine Deneuve as the repressed maniac. Terrifying and grisly, with a good deal of material that is more clinical than dramatic. 13

SOMETHING FOR EVERYONE—(1hr. 55m., '70) Based on a peculiar ocol, the Cook, this film is queer yet, with a murky absurd plot, pretentious symbolism, grossly exaggerated performances, and lots of eight-quadrant scenery going to waste. Directed by Hal Prince, who says it was butchered to the studio. With Michael York and Aogee Lanahan. 13

WALTZ OF THE TOREADORS—(1hr. 50m., '62) An erratic, uncertain, and elaborate British version of Alan Ayckbourn's Vienna comedy about a retired general (Peter Sellers) in pursuit of lost youth. With Dany Robin, Margaret Leighton, John Fraser, and Cyril Cusack. Dir. John Gullerlin. 10

YELLOW SUBMARINE—(1hr. 30m., '69) A charming, colorful, and amusing musical featuring Beatle music, a feast of color, and a barrel of gaudy wit. Paperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Runnicles. 13

YOJIMBO—(1hr. 50m., '62) In Japanese. Eng. titles. Top entertainment on many levels, set in a mountain village where a hired swordsman (Shintaro Kagi) and a samurai of the stupidities and avia of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 4

4, 53. Schimmel Center, Pace University (962-8231).

CHANCE MEETING IN LUNA PARK-Musical by Ed Kucawski and Bill Vitale which examines life on the fringe in an amusement park setting. Thurs.-Sat. at 8. Sun. at 7. \$4, 50. 6/18-7/12 Fantasy Factory, 524 W. 42nd (594-1534).

CHANGE PARTNERS AND DANCE-Mildred Trechner's romantic comedy based on the adventures of a widow and a divorcee each seeking the attentions of the same senior citizen, directed by Edward Bayer. Thurs.-Sat. at 8. Sun. at 3. Thu./6/20. Sargeant Theater, 314 W. 54th (981-3044).

CLOSE ENOUGH FOR JAZZ-Musical revue by David J. Rothkopf, Scott Steidl, and Joseph Keenan, using comic vignettes and the jazz idiom to satirize the social nuances in our lives. 6/21, 24, 25 at 8; 6/20, 22, 23 at 2:30. \$3. Wondershow, 83 E. 4th St. (533-5888).

COME SLOWLY, EDWEN-A portrait of Emily Dickinson by Norman Rosen. Fri. & Sat. at 8. Sun. at 3. \$4. Thu./6/21. Seventh Sign Theater, 263 W. 86th (473-4737).

DOUBLE BILL-Laurence Holder's *When the Chicken Came Home to Roost*; and *Zore* are the final offerings of the New French Theatre. 6/21, 24, 25 at 8; 6/20. Harold DeJury Playhouse, 466 Grand St. (598-0400).

DOUBLE FEATURE-Tennessee Williams's *Moony's Kid Don't Cry*, and Harold Pinter's *The Dumbwaiter*. 6/18-21, 25-28 at 8; 6/21, 28 at 3. Shakespeare Theatre, 250 Third Ave. (242-6242).

DREAMS OF FLIGHT-Richard Mori's play, directed by Judith Joseph, is the story of a kid with a plan and a dream. Also on the bill, *Mori's Couples*, an experimental play. Wed.-Sat. at 8. Sun. at 3. \$5. Thu./6/28. New Vic Theater, 219 2nd Ave. (673-6341).

ELEANORA DUSE: THE IMAGE OF A GREAT ACTRESS-Sixty years after she died, she is recreated performed by Lynn Middleton. Thurs.-Sat. at 7:30. Sun. at 3. \$4. 6/25-28. The Open Space, 133 Second Ave. (254-8630).

THE ENCHANTED-Jean Giraudoux's comic fantasy which revolves around the events that befall a French village when a girl's romantic faith causes her a phantom; directed by Christopher Thomas. Thurs.-Sat. at 8. Sun. at 3. \$5. 6/20. Schererbler Studio, 41 Park Row (876-7162).

AN EVENING OF TWO ONE-ACT PLAYS-*Aquam* and *Before*, a mixed-media theater piece by Frank Engel and Miranda McDermott. Thurs.-Sat. at 8. Directed by artist by Frank Wedekind. 6/28 (call for times). \$5. New Media Rep, 203 E. 8th (860-8679).

EXTENUATING CIRCUMSTANCES-Dick Brumberg's comedy on a play based on an incident that takes place in Canton, China in 1821 when the Chinese accused a young American of murdering a Chinese woman. Cast consists of six Americans and six actors. Tues.-Fri. at 8. Sat. at 7. 10. \$6-\$12. from 6/19. Horizon Theater, 31 Perry St. (255-9186).

FASNAUGHT DAY-John Speicher's play about a successful lawyer who revisits his Pennsylvania Dutch childhood to try to come to terms with middle crises. Thurs. & Sat. at 8. Sat. at 7. 10. Sun. at 3. \$5; Thu./7/3. Alvinia Krause Theater, 306 W. 38th (564-2393).

FOOD-First of a series of comic plays about woman's relationship to food, written and directed by Sondre Segal and Roberto Sileri. Wed.-Sun. at 8. \$5; Thu./6/28 (until 6/24). Wauson Interart Center Annex, 555 W. 53rd (279-2000).

THE GAMBLER-Ugo Betti's existential/psychological thriller, directed by Orlando Del. Thurs.-Sat. at 8. Sun. at 3. \$5; Thu./6/21. NETWORK Theater, 754 9th Ave. (586-1260).

GREEN FIELDS-Pecora Hirschbom's classical Yiddish folk comedy with music, performed in Yiddish with an English synopsis. It is set in a Russian village where Jewish farmers enjoy country life but yearn for the excitement available only in bigger cities. 6/20 at 8; 6/21 at 2. 6/30. 6/22 at 8. \$5-\$7.50. 92nd St. Y. 92nd St. & Lexington (427-4410).

HIS MAJESTY, THE DEVIL-Alexandre Devron's play, adapted from the writings of Dostoyevsky, starring MacIntyre Dixon. Wed.-Sun. at 8 (8 & 10 Sat.); \$3; 6/17-28. Nat Horne Theater, 440 W. 42nd (279-4200).

HOW IT ALL BEGAN-The Dodger Theater Company production is a first-person account of the life of a West Berlin urban guerrilla, directed by Wes McNamuff. Tues.-Sun. at 8. Sat. & Sun. at 3. Thu./6/28. Public Theater, 425 Lafayette St. (998-7150).

THE IMPORTANCE OF BEING EARNEST-Oscar Wilde's comedy, directed by Bob O'Brien. Fri. & Sat. at 7. Sun. at 3. \$5. Thu./6/28. National Arts, 30 Bond St. (674-9710).

LEAD US NOT INTO PENN STATION, BUT DELIVER US FROM EVIL-Joan Mollon and Carole Holland in a play by Dean DeLuca. Richard Erickson which examines the life and times of two elderly shopping bag ladies. Thurs.-Sat. at 8. Sun. at 3. \$4 (includes wine). From the showtimes on 6/28. Nameless Theater, 125 W. 22nd (242-9768).

LINTY LUCY-Rudy Grey's play exploring the themes of black affluency, marriage and positive relationships in a competitive world. Fri.-Sat. at 8, 25-28; \$4. Fall Valentine Theater, 317 W. 125th St., 3rd floor (662-8463).

LUDLOW FAIR-Lanford Wilson's play. Wed.-Fri. at 8:30. \$2.50. from 6/17. Baruch College, Lexington & 23rd (227-3755).

MISS JULIE-August Strindberg's drama of an aristocrat attracted by a butler's masculinity, directed by Thomas Bullard. Diene Venore plays Miss Julie, and William Russ is the butler's role. Tues.-Sat. at 8. Sun. at 4 & 8. 6/26-7/2; \$7; Tomi Theater, 23 W. 73rd, 16th floor (877-1800, Ext. 533).

MONKEY MUSIC-The Pan Asian Repertory Theater presents an encore production of Margaret Lamb's play, directed by Lisa Chang. 6/20 at 2 & 7:30. \$6. Queens Theater-in-the-Park, Flushing Meadows (592-5700).

OH, CARRY!-Calcutt production of Noel Coward's musical comedy revue conceived and directed by Roderick Cook, starring Terry Klausner, Russ Theaker, Dalton Cathey and Key Walby. Fri. & Sat. at 8. Sun. at 6. Ted Hook's Old Stage, 349 W. 46th (263-3800).

ONE-ACT MARATHON-Richard Dreyfuss and Bill Murray appear in a series of 13 new one-act plays, each performed several times throughout the marathon. Tues.-Sat. at 7:30. Sat. at 2. \$6; Thu./6/20. Ensemble Studio Theater, 549 W. 52nd (247-4982).

PIRANDELLO PLAYS-His *Chess-Chess* and *The Man With the Flower in His Mouth*, directed by the Bayley Thurs.-Sat. at 8:30. Sun. at 2. 34; Thu./6/21. Brass Ring Theater, 351 E. 74th (744-5251).

PLUNGING MY DANGER INTO HER CORSET-Based on Tolstoy's *Kreutzer Sonata* and the chronicle of his married life, written and directed by Amy Citron. Fri. & Sat. at 10:30. Sun. at 3. Thu./6/28. Ohio Theater, 64 Wooster St. (226-7341).

PROGRESS-A country-and-western musical comedy by Gary Zoller, Al Mathison, and Gene Goertz, directed by Bruce Lumpkin, with a cast of six. Thurs.-Sun. at 8. \$3; Thu./6/28. Westbeth Theater, 151 Bank St. (246-8484).

THE REDUCERS-Based on deMaupestant's story about a group of people traveling across France, directed by Steven Baker. Thurs.-Sun. at 8. \$4. Dramatic Personae, 25 E. 4th St. (468-8285).

SUSPECT-Mystery about a woman living in a remote plot of land with her husband, written by Edward Percy and Reginald Denham, directed by John Reiner. Thurs.-Sat. at 8. Sun. at 3. \$5; Thu./7/2. Apple Corps Theater, 601 W. 51st (654-0027).

THOM AND TERRI-Carol de Santa's comedy about two lovers from both sides of the tracks, directed by Sebastian Stuart, featuring Norman Thomas Marshall and Stephenie Rich. 6/18-20, 23-27 at 8; 6/21, 28 at 3. 6/28 at 6:30. \$5. No Smoking Playhouse, 354 W. 45th (582-7862).

TRIPLE BILL-Israel Horowitz's *It's Called the Sugar Plum*; David Mamet's *Mr. Hoppinns*; Samuel Beckett's *Footprints*-three short plays dealing with familial and interpersonal relationships. Wed.-Sun. at 8. \$4. 6/24-28. Process Studio, 257 Church St. (247-5755).

WELDED-Eugene O'Neill's play, directed by Jose Quintero, starring, Philip Anglim, Laura Gardner, Bob Heitman, and Ellen Tobie. Mon., Wed.-Sat. at 8. Sat. & Sun. at 3. 10. Thu./7/5. Hester Mann Theater, Broadway & 120th St. (678-3276).

THE WINOS-A musical comedy by Bimbo Weiss about alcoholism and drugs in an ethnic community. Also, scenes from *Edward*, written and directed about the current situation in Latin America. 6/19, 20, 21 at 8. New Assembly Performance Space, 350 E. 7th (982-9627).

THE WONDERFUL ICE CREAM SUIT-Ray Bradbury's comedy about six Hispanic men and a white suit, directed by William E. Hunt and featuring Irwin Valerstein, Michael Rivera, and Riccardo Matamoros. Thurs.-Sat. at 8. Sun. at 3. Thu./6/28. Bouwerie Lane Theater, 330 Bowery (667-0600).

YOUNG BUCKS-John Kunik's comedy that lays bare the heat and pressures of a small-town high school basketball team; directed by George Mead. Tues.-Sat. at 8. Sat. at 2. Sun. at 7; \$6; Thu./6/20. Tyson Theater, 1026 Sixth Ave. (354-8471).


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92nd St. Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (865-2557)

Town Hall, 123 W. 44th St. (840-2824)

Concerts

Monday, June 15

BENJAMIN OREN, pianist. Sessions's Sonate No. 3. Frauen's Ballade Op. 19, Beethoven's Sonate Op. 111. Abraham Goodman Concert Hall at 8:36.

WOMEN'S JAZZ FESTIVAL—"New Voices in Jazz", eight singers, with bassist Jani Nassar, pianist Harold Mabein, drummer Frank Gant. Jazz Gallery, 95 W. 19th St., at 8:35.

RINA TELLS'S OPERA AND SONG FESTIVAL—Carnegie Recital Hall at 8:10.

PRESERVATION HALL JAZZ BAND—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. \$8.75, \$9.75.

Tuesday, June 16

NEW YORK PHILHARMONIC, Kurt Masur conducting; bass Hens Sotin. Arias and other music from Wagner's *Die Meistersinger* and *Die Walkure*: also Strauss's *Don Juan* and *Till Eulenspiegel*. Avery Fisher Hall at 8:35-11:30.

NED ROREM, pianist-composer; **PHYLIS BRYN-JULSON**, soprano. Music by Rorem, including *NYU*, premiere of *Nantucket Songs*; also works of Debussy. 92nd St. Y at 8:35-8:50.

FULI TORO, mezzo-soprano/**ERNESTO CORDERO**, guitarist-composer, with assisting artists. Works of Del Vado, Cordero, Handel, et al. Abraham Goodman Concert Hall at 8:35.

WASHINGTON SQUARE FESTIVAL ORCHESTRA, Henry Schuman conducting. Stravinsky's *Symphonies of Wind Instruments*; Varèse's *Octandre*, Messiaen's *Et Exspecto Resurrectionem Martirum*. Grace Church, Broadway and E. 10th St., at 8 Free. Broadcast, WNYC-FM.

FICTION BROTHERS, country music. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

CAPRICORN TRIO—Music of Martinu, Farrenc, Harin, Weber. Symphony Space at 8:33.

WOND'ROUS MACHINE, a vocal concert. Works at Byrd. St. John's Episcopal Church, Waverly Pl. and W. 11th St., at 8:32.

BRUCE ENGEL, trumpet/**MEMACHEM WESENBERG**, pianist. Music of Beethoven, Bartini. Trinity Church, Broadway at Wall St., at 12:45. Free.

WOMEN'S JAZZ FESTIVAL—Emily Remler, Doree Carter Trin, Maxine Sullivan. Jazz Gallery, 95 W. 19th St., at 8:35.

SHELLA SKIN FEARL, soprano. Carnegie Recital Hall at 8: Works of Sibelius, Rangstrom, Griffes, Mendelssohn, et al. Carnegie Recital Hall at 8:30.

MUSIC LIVE—Rock, soul, salsa, jazz, a rock band. Truck and Warehouse Theater, 79 E. 4th St. (234-5006), at 8:30.

NEW YORK CHORAL SOCIETY SUMMER SING—Temare Brooks conducts open reading at

Vardi's Requiem, Kodaly's *Te Deum*. CAMI Hall, 165 W. 67th St. (972-0113), at 7:30. \$4 includes refreshments, use of score.

Wednesday, June 17

NEW YORK PHILHARMONIC—See 6/16.

STEVE LAWRENCE/EYDIE GORME, with George Segal, Conrad Janis, the Beverly Hills Unlisted Jazz Band. Carnegie Hall at 8: 11:20-5:25.

ELAN SICROFF/JULIETTE ZEELANDER—Piano-violin music of de Hartmann and Giedt. Carnegie Recital Hall at 8:35.

THOMAS BOGDAN, tenor/**DENNIS MICHNO**, harschpiedist-pianist. Works of early Italian composers, Ward, Ireland. All Saints Church, 230 E. 60th St. (758-0447), at 12:30. Free.

DIZZY REECE AND THE OTHAM ALL-STARS—Chicorp Market at 8: Free.

NANCY HIRSCHÉ—A Victorian song recital. Federal Hall, 26 Wall St., at 12:30. Free.

WHEATON-WARRENVILLE HIGH SCHOOL PERFORMING BAND—Lincoln Center Fountain Plaza concert. Free.

WOMEN'S JAZZ FESTIVAL—Revelle Hughes, Wilkens Barton Quartet, Dakota Stetson. Jazz Gallery, 95 W. 19th St., at 8:35. Re-broadcast at 10, WBAI-FM.

FESTIVAL TRIO—Chamber music by Moszkowski, Beethoven, Navel, Poulenc, Bartók. Symphony Space at 8:33.

HOPEWELL CONSORT—Love songs from the Middle Ages and Renaissance for voices and old instruments. St. Ann and the Holy Trinity Church, Clinton and Mantague Sts., Brooklyn Heights, at 12:30. Contribution.

ALDIS LAZZDINS, organist/**ASBURY CHOIR**. Works of List, Peeters, Bach, et al. Asbury United Methodist Church, 167 Scarsdale Rd., Yonkers (914-779-3722), at 8. Free-will offering.

Thursday, June 18

GARDEN STATE CHAMBER ORCHESTRA, Frederick Starke conductor; trombonist Pat Brevig, cellist Loretta O'Sullivan. Works of Richter, Jochheim, Thomson (world premiere), Schubert, Mozart, Corelli, Górecki. Abraham Goodman Concert Hall at 8: 8:30.

STEVE LAWRENCE/EYDIE GORME—See 6/17.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Opening of summer season. Works of Goldman, Suppe, Herbert, Bennett, Sullivan, Tchaikovsky. Lincoln Center Damrosch Park at 8. Free.

THE BASIE ALUMNI—Jazz with Helen Humes, Al Gray, Billie Mitchell, et al. NYU Loeb Student Center, 566 LaGuardia Pl. (598-3757) at 8: 8:30.

PAUL LAWRENCE, cellist/**KENNETH HUBER**, pianist. Carnegie Recital Hall at 8: 8:30.

WOMEN'S JAZZ FESTIVAL—Juli Homi, pianist; Eric Lindsey Quintet, Sheila Jordan. Jazz Gallery, 95 W. 19th St., at 8:35.

THOMAS BOGDAN, tenor/**DENNIS MICHNO**, pianist. Schumann's *Dichterliebe*. All Saints Church, 230 E. 60th St. (758-0447), at 12:30. Free.

AMBASSADOR TRAVEL SWING CHOIR—Lincoln Center Fountain Plaza at 12:30. Free.

CHRIS ALBERT, jazz. Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

ALLEGRO HANDELL CHOIR—St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

FICTION BROTHERS, bluegrass. South Street Seaport, Pier 16, Fulton St. and the East River (867-9000), at 8. \$4. Take blankets or chairs, picnic too.

MARSHA LONG, organist. Works by Bach, the Weimer period. St. Paul's Chapel, Columbia U., Broadway and 116th St. (280-3830), at 8. Free.

THE BARBOSON, a concert in two acts; bassoonist David Intorator, pianist-harschpiedist Nancy Garnieles, guitarist Michael Bortica, Christ and St. Stephen's Church, 120 W. 69th St., at 8: 8:33.

SABRINA FUNG-CULVER, pianist. Works of Debussy, and 12th-century Chinese pieces. Federal Hall, 26 Wall St., at 12:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Diana Anagnost conducts an open reading of Bach's B-minor Mass. See 6/16 for other details.

CLEO LAINE, singer/**JAMES GALWAY**, flutist. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. \$14, \$15.

Friday, June 19

NEW YORK PHILHARMONIC, James Levine conducting. Philadelphia Singing City Choir; tenor Philip Creech. Berlioz's Requiem. Closing program of the "Romantic Era" Festival. Avery Fisher Hall at 8: 8:35.

STEVE LAWRENCE/EYDIE GORME—\$15-30. See 6/17 for other details.

GUGGENHEIM CONCERT BAND, Ainslee Cox, Dorothy Klutman conducting. Works of Bach, Suppe, Guilmant, Hindemith, Tchaikovsky, Sousa, Gerhart, Loewe. Lincoln Center Damrosch Park at 8. Free.

WILLIAM WESTNEY, pianist. Carnegie Recital Hall at 8: 8:35.

WOMEN'S JAZZ FESTIVAL—Janice Robinson, Jay Clayton, Kris Murrok, Rose Murphy. Jazz Gallery, 95 W. 19th St., at 8: 8:35.

WOND'ROUS MACHINE—See 6/16 (this is a different program).

MUSIC LIVE—See 6/16.

ODONEL LEVY QUARTET—Jazz at Summer pier, South Street Seaport, Pier 16, Fulton St. and the East River (766-9066), at 8. Free.

NICK PLAKIARIS, singer-banjo player. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. \$2.50.

JAZZ AT NOON—A jazz session with pianist Barry Harris. StoryTowne, 41 E. 88th St. (755-1640), at 12:33.

Saturday, June 20

CLEO LAINE, singer/**JAMES GALWAY**, flutist. John Dankworth conducting. Avery Fisher Hall at 8: 8:15-9:20.

STEVE LAWRENCE/EYDIE GORME—See 6/19.

A SONG OF LOVE—For Mary Lou Williams, a tribute in memoriam. Women's Jazz Festival, with Melba Liston, Buddy Tate, Hassid Scott, Ernie Royal, e some more. Town Hall at 8: 8:32-8.

SHYAM YODH, artist. Music of North India. Alternative Museum, 17 White St. (966-4444), at 8: 8:55.

ODONEL LEVY QUARTET—See 6/19.

ART ON THE BEACH—Gina Wendkos, visual-musical performance. Creative Time Inc., Gate No. 19, Chambers and West Sts., Battery Park City Landfill (825-1494), at 6. Free.

MUSIC LIVE—See 6/16.

STARS OF TOMORROW—Soprano Diana Johnson, clarinetist Jill Ricci, singer-actor William Moise, pianist Rochelle Kelly. Riverside Community Church, Marvin V. Curtis conductor. Salem United Methodist Church, Seventh Ave. and 129th St. (622-1107), at 5: 5:35.

BERT LINDBEY, tenor. Songs by Scarlati, Schubert, Massenet, et al. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

DIZZY REECE AND THE OTHAM ALL-STARS—Chicorp Market at 8: Free.

ROSE MOSKOWITZ/SUSAN MORTON— Duo-piano music for four hands and two pianos. Brooklyn Conservatory of Music, 58 Seventh Ave. and Lincoln Pl., Park Slope (622-3300), at 8: 8:32 donation.

GUGGENHEIM CONCERT BAND, Seaside Park, Brooklyn, et 8. Same program as 6/19. Free.

SMOKEY ROBINSON—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. \$14, \$15.

Sunday, June 21

CLEO LAINE/JAMES GALWAY, flutist; John Dankworth conducting. Avery Fisher Hall at 3 and 8: 8:10-17:50.

STEVE LAWRENCE/EYDIE GORME—See 6/17.

A SUMMER-SOLSTICE FESTIVAL—Music of North and South India, with karnatic violinist Shankar, singers Parveen Sultana and Mohammed Dilawar, Khan, Anandji Bhat, Hariprasad Chaurasia, tablaist Zakir Hussain, et al. Town Hall, 511 S. 51-52.

MARYA MARLOWE, pianist. Citicoorp Market at 1. Free.

MUSIC & DANCE

WOLFGANG CONCERT BAND, Ainslee Cox conducting, Wanda of Rimini, Kraslow, Manacini, Grieg, Horvathess (N.Y. premiere, with trumpeter Douglas Hedwig), Suppe, Goldman, Sousa. Lincoln Center Damrosch Park at 8. Free.

WOMEN'S JAZZ FESTIVAL—Malba Linton conducts a big-band concert, with guest artists. St. Peter's Lutheran Church, Lexington Ave. and 54th St., at 7:30. \$3.

L'AREMA ENSEMBLE—Music of Mozart, Gershwin, Bernstein, Joplin. Sculpture Court, Whitney Museum, Madison Ave. at 79th St. (570-3633), at 3 Museum admission, \$2.

JOSEPHINE MORRIS, soprano/**JACOB TERP**, tenor/**CORY LILJA**, baritone. Music of Handel, Maendelsohn, Stainer, Copland, et al. St. Philip's Church, 134th St.-west of Seventh Ave. (862-4940), at 3. \$5.

JOANNE JANKOWITZ, singer-guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. \$3.

JOHN SHAW QUINTETT—Jazz vespers, at St. Peter's Lutheran Church, Lexington Ave. and 54th St., at 5. Offering.

RAFAEL CORTES, pianist. El Museo del Barrio, 1230 Fifth Ave. (851-7272), at 2. Free

ANDY LA VERNE, pianist, with guests. "Coffee and jazz," at LaPiana Piano Shop, 147 W. 24th St. (243-5762), at 1. Free.

CON BRIO ENSEMBLE—Queens Museum, NYC Building, Flushing Meadow (592-2405), at 2:30. Museum admission by contribution.

Opera

METROPOLITAN OPERA—Annual free concert versions in the city's parks. All these are at 8:30: 6/16, Great Lawn, Central Park; Puccini's *Tosca*, James Levine conducting, with Renata Scott, Placido Domingo, Sherrill Milnes, 6/17, Snug Harbor, Staten Island; Saint-Saëns's *Samson et Dalila*, Neeme Järvi conducting, with Victoria Costas, Richard Cassilly, Louis Quilès, Ara Berberian, 6/19, Marton Park, Rockaway; *Tosca*, Angelo Campori conducting, with Gollina Savova, Carlo Bini, Peter Glossop, 6/20, Cunningham Park, Queens; Same as 6/17: 6/23, Great Lawn, Central Park; Same as 6/17: 6/24, Co-Op City, Bronx; Same as 6/19: 6/26, Prospect Park, Brooklyn; *Samson et Dalila*, Järvi conducting, with Blanca Bernin, Guy Chauvat, Richard J. Clark, Richard Vernon, 6/27, Eastanhower Park, Nassau County; *Tosca*. Same as 6/19.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288), 6/17-28, Gilbert and Sullivan's *The Mikado*. Wed. at 2 and 8:30, Thurs. at 8:30, \$6.50-\$10, Fri. at 8:30, Sat. at 4 and 8:30, Sun. at 4, \$7-\$11.

LUCIA DI LAMMERMOOR, by Donizetti. Brooklyn Lyric Opera, Holy Name Auditorium, 96 St. and Amsterdam Ave. (837-1176), 6/21, 28 at 3; 6/20, 27 at 7:30. \$3.

Dance

Royal Ballet
Metropolitan Opera House

6/15 THRU 7/4 Evns. at 8 (except opening night and 6/17, at 7). Wed. and Sat. mats. at 2, except 6/17 at 1. \$8-\$35. 6/15, *Sleeping Beauty*, 6/16, 17 (mat. and eve.), *Sleeping Beauty*, 6/18, *La Fin du Jour, Hamlet, Rhapsody, A Month in the Country*, 6/19, *La Fin du Jour, Hamlet, Rhapsody, A Month in the Country*, 6/20, 21 (mat. and eve.), *La Fin du Jour, Hamlet, Rhapsody, A Month in the Country*, 6/22, 23, *Swan Lake*, 6/24 (mat.), *La Fin du Jour, Hamlet, Rhapsody, A Month in the Country*, 6/24 (eve.), *Swan Lake*, 6/25, *Daphnis and Chloë*, *Scenes de Ballet*, *Gloria*, 6/26, *Daphnis and Chloë*, *Symphonic Variations*, *Gloria*, 6/27 (mat. and eve.), *The Sleeping Beauty*, 6/27 (eve.), *The Sleeping Beauty*, 6/28, *Isadora*, 6/29, *Isadora*, 7/1 (mat. and eve.), *Isadora*, 7/2, *Daphnis and Chloë*, *Symphonic Variations*, *Gloria*, 7/3, *Daphnis and Chloë*, *Scenes de Ballet*, *Gloria*, 7/4 (mat. and eve.), *Swan Lake*.

New York City Ballet
New York State Theater

THRU 6/28—Tues. thru Sat. at 8. Sun. at 7, matinee Sat. at 2, Sun. at 1. \$3-\$20. 6/16, Tchaikovsky Festival. 6/17, *The Four Temperaments*, *Opus 19/The*

Dreamer, *The Four Seasons*, 6/18, Tchaikovsky Festival. 6/19, *Waltz del Regno*, *Davidsdindler*, *Agon*, 6/20 (mat.), *Square Dance*, *Davidsdindler*, *The Four Seasons*, 6/20 (eve.), Tchaikovsky Festival. 6/21 (mat.), *Ballo della Regina*, *Other Dances*, *Opus 19/The Dreamer*, *The Four Temperaments*.

Other

APPLE BREAKS, with Judith Scott and Dancers. Environmental dance improvisations. Citibank, 111 Wall St., 6/16 at 12:30. Free.

BALINESE AMERICAN DANCE THEATER, a full-evening contemporary dance drama, *A New Past*. 88 Franklin St. (496-8354), 6/17, 19, 24, 26 at 8. \$5.

BALLET IMAGES—*The Seasons* and *Menuetto*. Symphony Space. 6/19 at 8. \$5.

BATTERY DANCE COMPANY—*Scaramouche and Loose Joint*, choreographed by Jonathan Hollander. Great Hall, 55 Wall Street, 6/15, at noon. Chase Manhattan Plaza, 6/18, at 12:30. Free.

LA ROCQUE BEY SCHOOL OF DANCE—*Afro-Caribbean revus*, *Black, Cultured* and *Beautiful*. 1987. Symphony Space, 6/21 at 3 & 6. \$5-\$10.

CHOREOGRAPHERS SHOWCASE 2—Works by six choreographers. American Theatre Lab, 219 W. 19th St. (924-0077), 6/16, 23 at 8. \$4.

DANCERS IN REPERTORY, with guest artists Naomi Sorkin and Ronald Thornhill performing works by Margot Sapington, Anna Sokolow and others. Japan House, 33 E. 47th St. at 8. \$5.

BARBARA DILLEY—*Navajo Homage*, *The Way It Is* (to a Mayan text), and *Open Structures*. The Performing Garage, 33 Wooster St. 6/18-21 at 8. \$4.

DOUGLAS DUNN & DANCERS—World premiere of *Walking Back*, with music by John Driscoll. Midtown Y.M.W.H.A., 344 E. 14th (279-4200), 6/20, 21, at 8:30. \$5.

SALLY GROSS—*Parallels*, *Vectors*, *Chair*, and *Scoring* with music by Peter Griggs. Oil and Steel Gallery, 157 Chambers St. 14th Floor (691-1283), 6/19, 17 at 8:30. \$4.

FLOWER HUIER DANCE COMPANY, *Storied Passage*, with music by Shostakovich. Damrosch Park, Lincoln Center, 6/23, at 8 (rain date 6/29). Free.

REBECCA KELLY DANCE COMPANY, *Black Glass* and *Fade*. Rhythms, with excerpts from *Mignonette*. Jeanette Park, 55 Water St. on 6/19 at 12:30. Free. World Trade Center Plaza on 6/22 at 12:30. Free.

LINDA KOHL & DANCERS, New York University Theater, 33 W. 4th St. (254-6521), 6/17, 18, 19 at 8. \$4.

PEARL LANG DANCE COMPANY—New dances based upon the works of the Yiddish poet Itzik Manger; *Notturno*, and *Shira*. Public Theater, 425 Lafayette St. (598-7130), Gala, 6/17 at 6:45, 6/18-20 at 8, 6/21 at 3. \$8-\$12 (Gala, \$10-\$25).

RIVERSIDE DANCE FESTIVAL—An evening of dance by Ellen Koan, Brett Raphael, Ohad Naharin, and Mari Kajiwara. Riverside Church, 120th St. & Riverside Drive (864-2929), 6/18, 20, 21 at 8. \$3. Students, seniors, \$3.50.

SERENA AND DANCERS—*Procession: A Near-East Dance Fantasy*. Lincoln Center Damrosch Park, 6/20 at 8 (rain date, 6/22 at 7:30). Free.

BARRY SMITH & GERMANIA SALSBERG—*Gala*. *Rebecca of Glam*, music by Peter Beaumont. Riverside Church, 490 Riverside Drive (864-2929), 6/17, 19, at 8, 6/21 at 2. \$5. Students, seniors, \$3.50.

TONI SMITH AND DANCERS, *Steps*, a piece designed for performances on various large flights of outdoor stairs. Federal Hall (Wall St. Steps), 6/22 at 12:30. Free.

JOYCE TRISLER DANSCOMPANY, a tribute to Joyce Kilmer, with *Le Sacre du Printemps* and *Four Ages of God*. Lincoln Hall, 6/18 at 7:30, 6/19, 20, at 8, 6/21 at 2. \$6-\$12.

LINDA TARNAY AND DANCERS—Two premieres, with guest artists Mary Easter and Peggy Lyman. NYU School of the Arts, 111 Second Ave. (924-0077), 6/16-18 at 8. \$5.

TURKISH FOLK DANCE ENSEMBLE, first time in America (50 performers). Avery Fisher Hall (874-2424), 6/15 at 8. \$8-\$15.

THE BHINING HOUSE, a dance opera by Jean Erdman, from a ritual of pagan Hawaii. Libretto by Christopher Mills, music by Michael Callaghan. Theater at the Open Eye, 316 E. 88th St. (534-6363), 6/16, 28, Tues.-Sat. at 8, Sun. at 3 Tues. Thurs. \$5; Fri. Sun. \$6.



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Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

- POWER BOOTHE**—Abstract "displacements" in oil, thru 6/18. Sachs, 29 W. 57th (421-8686).
- JACK EARL**—Narrative sculpture and drawings including a nude girl sitting on a bunch of bananas, thru 7/7. Portney, 56 W. 57th (757-0461).
- MAURICE GOLUBOV/REN GREENLEAF**—Major works/Copper and steel sculpture, thru 6/25. deKagy, 29 W. 57th (421-3780).
- FRANCES HAMILTON**—A central image of personal mythology framed by beads, sequins and gossams on paper, thru 7/4. Markel, 50 W. 57th (581-1909).
- WILLIAM HARPER**—Surreal brooches, amulets, thru 7/3. Kennedy, 40 W. 57th (541-9600).
- MARJORIE HUGHES**—Painted ceramic tablets, thru 7/3. Emmerich, 41 E. 57th (752-0124).
- FRANCES HYNES**—Charcoal on paper, oil on canvas architectural simplifications, thru 6/19. Dintenas, 50 W. 57th (581-2268).
- LOUIS KAHN**—Drawings, thru 6/30. Proetch, 37 W. 57th (638-7436).
- GRACE KNOWLTON**—Photographic "white corners," thru Jana. Berman, 50 W. 57th (757-7630).
- LOWELL NESBITT**—Animal garden, thru 7/11. Crapo, 41 E. 57th (758-9190).
- KENNETH NOLAN**—A series of shaped flat paintings, thru 6/26. Emmerich, 41 E. 57th (752-0124).
- J. DUNCAN FITNEY**—See clouds, thru 7/3. Findlay, 17 E. 57th (421-5390).
- JACK REILLY**—Abstract illusionism, thru June. Berman, 50 W. 57th (757-7630).
- TOM STOKES**—Children's color fields, thru 6/20. Parsons, 24 W. 57th (541-7288).
- TURKU TRAJAN/WILLIAM ZORACH**—Painted plaster and cement figures from mythology and the Bible/Printings and watercolors by this well known sculptor. Thru 7/11. Zabrakie, 29 W. 57th (632-9034). Mon.-Fri. 10-5:30.
- STEPHEN WOODBURN**—Recent paintings, thru 6/27. Rosenberg, 20 W. 57th (757-2700).

Madison Avenue and Vicinity

- PIERRE ALECHINSKY**—Recent lithos and etchings, thru 7/2. Hailous, 37 E. 67th (794-2757).
- MARK BAUM/OALN DOWS**—Selected paintings/Large screens and prints, thru 6/26. Salander-O'Reilly, 22 E. 80th (679-6606).
- ROBERTO CARBONE/JOHN PLUNKETT**—Detail of voluptuous ladies in lingerie/Balla, thru 6/27. Vres Arman, 817 Madison (570-2700).
- JOSEPH CORNELL**—Miniatures, thru 7/30. Castellani Faipan Corcoran, 1020 Madison (734-5505).
- WILLIAM ZOZIER**—Cast bronze nudes, thru 6/20. Fourcade, 38 E. 76th (338-3980).
- IRENE DENDRINO**—Grease in oils, thru 6/20. Tanisia, 714 Madison (879-1500).
- JOANNE HARTMAN**—Paintings and drawings, thru 7/1. Ingber, 3 E. 78th (744-3158).
- ERICH HECKEL** (1881-1927)—Early woodcuts, etchings and lithos, thru 6/27. Seabary, 987 Madison (628-6281).
- HIROSHIGE**—Woodblock prints by this Japanese master, thru 6/20. Turau, 29 E. 61st (888-7142).
- DORIS LANIER**—Series assemblages and wax on skills of a lost and damaged father, thru 7/11. Cron, 535 Madison (533-3006).
- A. OSCAR**—Heraldic figures, sometimes abstracted in imposto oil, thru 6/26. Graham, 1014 Madison (535-5767).
- FORTZ SCHOLDER**—Works, thru 6/30. Weinstaub, 992 Madison (879-1195).
- HILDA STECKEL**—Circus performers in ceramic, thru 6/26. BFM, 150 E. 86th (753-1243).
- JOANNE SYROP**—Brightly-painted symmetrical reclining horses and chairs, thru 6/20. Findlay, 984 Madison (249-2099).

CY TWOMBLY—Lithos using drawings, elements and collage, thru 6/27. Castellani, 4 E. 77th (288-3202).

PETER WALKER—The circus in many media, thru 7/13. Bjorn Lindgren, 575 Madison (838-3943).

JACK YOUNGERMAN—Three large scale "lotems," thru 6/30. Entrance to Central Park, Fifth and 60th.

SoHo

- GROVER AMEN/TANNIE LAGER**—Poetry and lyric abstractions/Wood carvings, thru 6/28. Atlantic, 458 W. Broadway (228-0944).
- JUD FINE**—Two large drawings, three installations including a bound hay tube, thru 6/27. Feldman, 31 Marcar (966-3008).
- DAN FLAVIN**—"Corridors in fluorescent light," thru 8/30. Castellani, 420 W. Broadway (431-5160).
- MICHAEL GALLAGHER**—Color abstractions using realistic space/Members, thru 6/27. Meisel, 141 Prince (677-1340).
- STAN PESKET**—An autobiographical walk-in installation, thru 6/30. Brashan-Gallozzi, 76 Duane (732-4029).
- PICASSO**—Etchings, aquatints, lithos and tapestries, thru 6/28. Dynasen, 122 Spring (489-7830).
- PETER PLAGENB**—Dyptic like using the universal Greek circles/prints using an eccentric shape, thru 7/8. Hoffman, 425 W. Broadway (966-6676).
- RAY YOSHIDA**—Tribal motifs in a system of tiny dots, thru 2/30. Kind, 139 Spring (925-1200).

Other

- GERALD HUTH**—Constructions of shaped canvas and wood, thru 6/28. Imperial, 69 University Pl. (873-7710).
- M. BROOK JONES**—Seltzer bottle labels, 6/16-7/19. Good Company, 339 Columbus Avenue (724-7244).
- KARL KORAB**—Industrial realism, thru 7/15. Horn, 503 Sixth (741-1450). Mon.-Fri. 11-7, Sat. 1-7, Sun. 5-6.
- JOHN SUCHY**—Drawings of New York City, thru 7/15. Riquas, 323 Amsterdam (362-0940).
- RUFINO TAMAYO**—Latest works on paper, thru 6/19. Horn, 503 Sixth (741-1450).

GROUP SHOWS

57th Street

- ADLER**—37 W. 57th (980-9696). Color abstractions by Bordo, wood, rice paper, bead constructions by Chevalier, steel flags by Kagan, thru 7/3.
- ESMAN**—29 W. 57th (421-9490). "Artists Make Architecture," constructions, thru 6/27.
- ITCH-FEBVREL**—5 E. 57th (888-8522). Prints from the René Tatu atelier, Paris, thru 6/27.
- GRUENBAUM**—38 E. 57th (838-8245). Tees-Thru, 9-30-5:30. Brooks, Cavalon, Seery, thru 7/31.
- HEIDENBERG**—50 W. 57th (886-3808). Works on paper by Knutson, Franch, Solomon, 6/17-7/10.
- MIDTOWN**—11 E. 57th (758-1900). Mon.-Fri. 10-6. Bishop, Cadmus, Varga, 6/15-9/1.
- OSCARSON HOOD**—41 W. 57th (750-8640). Works on paper by Willis plus a preview of Brown, Brooker, Pals, thru 6/27.
- PACE**—32 E. 67th (421-3323) Mon.-Fri. 9:30-5:30. Paintings and drawings by Dine, Dubuffet, Kresner, Samaras, sculpture by Nevelson, thru 7/1.
- PEARL**—29 W. 57th (838-6310). Color, scale and geometry in American paintings of the 40's and 50's by Cavallon, Hald, Jensen, Sander, thru 6/30. Mon.-Fri. 10-5:30.
- SUMMIT**—101 W. 57th (586-6734). Americans of the 30's and 40's including Goswami, Lownicow, Neel, Solman, thru 6/26.
- TUCHSTONE**—29 W. 57th (826-6111). Campbell, Dworkin, Solow, thru 6/27.
- ZARRE**—41 E. 57th (752-0498). Dialogues in new works by Daphnis, Shapiro, Buonagrico, Boyd, thru 7/18.

Madison Avenue and Vicinity

- ACA-21**—E. 67th (628-2440) Tues.-Fri. 10-5. Master Artists: Avary, Cornell, Hassam, O'Keefe, plus contemporaries Balcomb, Carruthers, thru 8/30.

ACQUAVELLA—18 E. 29th (734-6300). Mon.-Fri. 10-5. Connor, McKie, Schlesinger, Warren, 6/15-9/1.

- ARSENAL**—830 Fifth (360-8111). Mon.-Fri. 9-4:30. Contemporary textiles, thru 6/25.
- BORGENICHT**—724 Fifth (247-2111). Applebrook, Jordan, Kim, Tawes, thru 7/3.
- CICCHINELLI**—15 W. 29th (532-6566). Summer gardens by Anlio, Cooperman, thru 6/27.
- DEUTSCH**—43 E. 80th (861-4429). Avary, Demuth, Drawes, Henri, thru 7/4.
- FORUM**—1018 Madison (535-6080). Clear, Gillette, Levine, Lucchesi, thru 7/31.

- GOETHE HOUSE**—1014 Fifth (744-8310). Tues., Thurs. 11-7. Wed. Fri., Sat. 12-5. Natural science and technology in 19th century Germany in drawings, etchings, models, thru 6/27.
- KNOWLTON**—19 E. 71st (794-9700). Inventional of new artists in New York City including Berchard, Rupp, Stevens plus narrative tapestries by Urghart, thru 7/30.
- LENNER-HELLER**—956 Madison (861-9010). New works by members, thru 6/27.
- ODYSSIA**—730 Fifth (541-7520). Drawings and watercolors by Americans and Europeans, thru 6/30.
- ROLLY-MICHAUX**—943 Madison (535-1460). Graphics by Appel, Calder, Dalí, puzzle sculpture by Berrocal, thru 9/30.
- SHEPHERD**—21 E. 84th (861-4050). German drawings and watercolors from 1780 to 1880, thru 7/11.
- STAEFFLI**—47 E. 77th (535-1919). Surreal solo by Aris, fuel pumps by Magee, torn triangles by Tolsted, thru 6/25.
- STONE**—48 E. 86th (988-6870). Members, thru 6/30.
- WILLARD**—29 W. 72nd (744-2925). Humphrey, Le-Doux, Price, thru 7/2.

SoHo

- BAYARD**—456 W. Broadway (477-3804). Canadian realism, thru 6/28.
- BOONE**—420 W. Broadway (966-2114). Black announced by Blechner, fresco portraits by McCleard, Salla, Winters, thru 7/3.
- BROMM**—90 W. Broadway (732-6196). New work by new artists, thru 6/19.
- COOPER**—155 Wooster (677-4390). Arden, Judd, Le-witt, thru 6/30.
- COWLES**—420 W. Broadway (925-3500). Six Texans including Surly's sculpture and Wade's paintings, thru 6/26.
- DRAWING CENTER**—137 Greene (982-5266). Sculptors' drawings from over six centuries, thru 6/20.
- EMO**—101 Wooster (226-5342). Works on paper by 16 Rutgers artists, thru 6/27.
- HUTCHINSON**—138 Greene (966-3066). Painting and sculpture by members, thru 7/31.
- 55 MERCER**—(226-8913). Kalish, Leonard, Nuchi, Rothenberg, Smaka, thru 6/27.
- MEYER**—410 W. Broadway (925-3527). Installation drawings by 53 artists, thru 6/27.
- NEILL**—136 Greene (925-8633). Stone sculpture by Shapp, Wakita, thru 7/1.
- PLEIADAS**—152 Wooster (475-9658). "CODA," 6/16-28.

SOHO CENTER—114 Prince (226-1995). Donato, Ronis, Faquetis, thru 7/25.

- THORP**—419 W. Broadway (431-6880). Paintings and works on paper by Fischl, Gorokh, Conr, Trau, thru 8/1.
- WARD-NASSE**—178 Prince (925-6951). Bold abstractions by Miller, others, 6/20-7/9.
- WEBER**—142 Greene (966-6115). Reliefs by Arlan, Bequila, Gummer, Levitt, Post, Smithson, thru 6/27.

- WESTBROADWAY**—431 W. Broadway (966-2520). Form and surface in paint by Anderson, Cassin, by Faiberg, ceramic and cloth in paint by Landa, the body in photos by Miller, thru 6/25.

Other

- AFRICAN TRIBAL ARTS**—84 E. 10th (982-4586). Royal and sacred circles in African masks, statues, thru 9/8.

RADIO HIGHLIGHTS

Wed., Jun. 17

3:00/WGNM-FM-
Beethoven: Rondo for Piano in C, Op. 51 (Kempff).

3:05/WQXR-AM/FM-
Suite II Beethoven Op. 48: Debussy: Images for Orch.: Ranges de Printemps

4:00/WGNM-FM-Liast (arr. Hubay): Hungarian Rhapsody for Violin and Orch. (Glanz/Landau).

5:00/WGNM-FM-Fuz: Sonata a quattro (Harnoncourt).

6:00/WGNM-FM-
Mendelssohn: Violin Ctn in e, Op. 64 (Heiksti/Munch).

6:30/WNYC-FM-
Mendelssohn: Op. "Calm Sea and Prosperous Voyage," Op. 27 (Haitink).

Musography: Pictures at an Exhibition (Davis).

7:00/WGNM-FM-
Stravinsky: Circus Polka (Stravinsky).

7:05/WQXR-AM/FM-
Russo: Chant, basso.

8:00/WNYC-FM-
Boris: Three Pieces for Blues Band and Sym Orch., Op. 50, 1958 (Seymour Schwall/Waxa).

Prokofiev: Ivan the Terrible, Op. 116, 1942-45 (Vokatina, Carlsen, Yoketaita, Klattin).

8:05/WQXR-AM/FM-
Haydn: Sym #100 in G (Davis).

9:00/WGNM-FM-
Chopin: Piano Sonata #3 in b, Op. 58 (Argerich).

WNYC-FM-
Hindemith: Symphonic Memorabilia no. 20
Themes of Carl Maria von Weber (Shaw).
Faure: Impromptu for Harp (Lohwald).

8:05/WQXR-AM/FM-
Baint-Seane: Celin Ctn #1 in a, Op. 33 (Gendrin/Senst).
Glier: The Red Poppy. Excerpts (Fayer).

Fri., Jun. 19

3:00/WNYC-FM-
Luc-Ferrari: Presque Rien.

3:05/WQXR-AM/FM-
Rameau: Pygmalion Or.

4:00/WGNM-FM-
Dittersdorf: Paltia In 2 Oboes, 2 Horns and Bassoon in D.

5:00/WNYC-FM-
Gungger: Handel in the Strand (Adm).

6:00/WGNM-FM-
Francaix: Divertissement for Bassoon and String Quintet (Moules).

6:30/WNYC-FM-
Poulenc: Les Chemins de l'annur.

7:00/WGNM-FM-
Mehals: Les Deux Aveugles de Toledo. Or. (Couraud).

7:05/WQXR-AM/FM-
Sir Georg Solti, conductor.

7:30/WNYC-FM-
Mozart: Don Giovanni (Dias, Ramer, Vares, Anderson, Kays/Mauceri).

8:00/WGNM-FM-
Telemann: Oboe d'amore Cto in A (Clemens/Rudel).

8:05/WQXR-AM/FM-
Asterberg: Suite Barocco, Op. 23 (Asterberg).
Ravel: Daphnis and Chloe: Conclusion (Boules).

9:00/WGNM-FM-
Hindemith: Viola Sonata, Op. 11.

9:05/WQXR-AM/FM-
Beethoven: Egmont Or., Op. 84 (Tennstedt).

Sat., Jun. 20

9:05 a.m./WQXR-AM/FM-
Schubert: Waltz, Op. 1.

10:00 a.m./WGNM-FM-
Bach: Fantasia and Fugue in a Durdle).

10:05 a.m./WQXR-AM/FM-
Tasso: 11:00 a.m./WGNM-FM
Mozart: Sym #3, K. 183 (J. Munn).

12:00/WGNM-FM-J.
Strauss Jr.: A Night in Venice. Or. (Rudel).

WNYC-FM-Verald:
Ctn Grasso in D, Op. 3 (Stokowski).
Bach: Passion According to St. Matthew, S. 244 (Mnye).

12:05/WQXR-AM/FM-
Sammartini: Sym in A.

2:05/WQXR-AM/FM-
Biaet: Carmen.

3:00/WGNM-FM-
Freeschalld: Cannon a due cant for Flute, Oboe, and Continuo.

4:00/WGNM-FM-
Schubert: Piano Sonata in A, Op. Posth. (Kempff).

6:00/WGNM-FM-
Saint-Saens: Marcose de Concert, Op. 154 (Michel/Mromet).

7:00/WGNM-FM-
Offenbach: Tales of Hoffman: Doll Song (Meuple/Marty).

8:00/WGNM-FM-
Tchaikovsky: Nutcracker, Op. 71: Waltz Finale (Gould).

8:05/WQXR-AM/FM-
Beethoven: Trio in c, Op. 90.

9:00/WGNM-FM-
Verdi: Ballo in Maschera: Arias (Callas/Rosner).

9:05/WQXR-AM/FM-
Schumann: Six Studies of Francis Bacon (Masse).

Sun., Jun. 21

10:00 a.m./WGNM-FM-
Furber: Sonata #3.
Cancion: Pastille (Segovia).

10:05 a.m./WQXR-AM/FM-
Praetorius: Canticum Trium Pastorum

11:00 a.m./WGNM-FM-
Greek Liturgical Music (Theophilopoulos).

1:00/WGNM-FM-
Berg: Violin Cto (Altenburger/Lewnel).

1:30/WNYC-FM-
Bach: The Musical Offering (Roseman).

3:00/WGNM-FM-
Beethoven: Piano Sonata #20 in G, Op. 49 (Brendel).

3:05/WQXR-AM/FM-
Schuman: Sym #9 (Mehta).
Brahms: Violin Ctn in D, Op. 77.

4:00/WNYC-FM-
Debussy: Prelude in the Afternoon of a Faun, 1930 (Mnye/Sparod).

4:10/WGNM-FM-
Bartok: Rhapsody #1 for Violin and Orch. (Gertler/Ferencsik).

4:15/WNYC-FM-
Handel: Sonata in F.

7:00/WGNM-FM-
Puccini: Manco Lescaut (Albanus, Biorling, Merrill/Parles).

7:05/WQXR-AM/FM-
Wanda Wilmskirka, violinist.

8:00/WNYC-FM-
Mann: Moby Dick.

8:05/WQXR-AM/FM-
Verdi: Falstaff.

10:00/WGNM-FM-
Nielsen: Woodwind Quint., Op. 43.

Sun., Jun. 22

3:00/WGNM-FM-
Pleyel: Flute Op. in D.

4:00/WQXR-AM/FM-
Gendre, Lepaus, Bes).
WNYC-FM-Bernstein: Mass.

3:05/WQXR-AM/FM-
Beyers: Cto to His Majesty's Birthday Ode, 1769. Lambert: The Rio Grande.

4:00/WGNM-FM-
Bousa: Marche Americana (Dondeyne).

5:00/WNYC-FM-
Biaet: Carmen: Suite #1 (Toccanini).

7:00/WNYC-FM-
Brahms: Cto in A for Violin and Cello, Op. 102 (Zukerman, Harrell/Mehlt).

7:00/WGNM-FM-
Duparc: Via Anteaure (Tourel, Berr tel).

7:05/WQXR-AM/FM-
George London, bass-baritone.

8:00/WGNM-FM-
Granados: Canciones amatorias (Cabelle/Fozes).

WNYC-FM-Bach:
Brandenburg Ctn #4.
Bartok: Ctn for Orch. (Whun-Chung).

8:05/WQXR-AM/FM-
Respighi: The Birds (Dorati).
Fallia: El Amor Brujo (Harns/Bernstein).

9:00/WGNM-FM-
Schumann: Violin Sonata in a, Op. 105 (Laredo, Kallir).

9:05/WQXR-AM/FM-
Lied and Liben. Op. 42 (Ciesinski, Frank).

Tue., Jun. 23

3:00/WGNM-FM-
Caesarius: Piani Ctn, Op. 37 (R. Casadesu/Martinn).

WNYC-FM-Liast:
Late Piano Works.

3:05/WQXR-AM/FM-
Bach: Sinfonia for solo Violin, 3 Trompels, 2 Oboes, and Strings.

Dvornak: Quintet in A for Piano and Strings, Op. 81.

4:00/WGNM-FM-
Corelli: Ctn Grosso in B-flat, Op. 6 (Brazmes).

5:00/WGNM-FM-
Vivaldi: Chacune in G, Op. 4 (Armanni-Romel, Tausanini).

6:00/WGNM-FM-Suk:
Fantasy for Violin and Orch. in G, Op. 24 (G. Suk/Anceri).

7:00/WNYC-FM-Iberst:
Suite Symphonique (Struss).

7:05/WQXR-AM/FM-
Kanrad Rogosting, guitarist.
Hans-Martin Linds, flutist.

8:00/WGNM-FM-
Verdidi: A Santo Sepulchro: Sinfonia.


WNYC-FM-Strauss:
Death and Transfiguration, Op. 24, 1888 (Mnye).

Telemann: Sonata in B for Oboe, Cello and Harpsichord from "Essercizio Musici," circa 1739 (Dombrecht, Kujken, Kuhn).

8:05/WQXR-AM/FM-
Haydn: Sym #45 in E-flat (Marriner).

9:00/WNYC-FM-
Tchaikovsky: Sym #1 in g, Op. 13 "Winter Dreams" (Bernstein).

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Program seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

- 6:00 News
Wed/Aprends Inglis
Thu, Tue/ I Dream of Jeannie
Fri/ Giggles
Hotel
Mon/Carrascollendas
- 6:08 News
- 6:15 News
- 6:25 Health Field
Listen and Learn
- 6:30 Summer Semester
Flintstones & Friends
News
Mighty Mouse
Captioned News
- 7:00 Morning

- 4 Today
Popeye & Bugs
Good Morning America
Life of Riley
Popeye
Wed/D/Naeline N.J.
Tue/Fri/N.J. News
- 7:30
Great Space Coaster
Jim Bakker
Jose and the
Over Easy
- 7:45
A.M. Weather
- 8:00
Captain Kangaroo
Woody Woodpecker
Tom and Jerry
Sesame Street
- 8:30
Flintstones
Mon, Wed/Meet the Mayors
Thu/Nine on N.Y.
Fri/News and Reality
Tue/N.Y. Report
Reckle and Jeckle
Dick Cavett
- 9:00
John Davidson
Donahue
Brady Bunch
Good Morning News
- 9:05
Joe Franklin
Munsters
Sesame Street
Instructional programming thru 3 p.m.
- 9:30
Partridge Family
I Dream of Jeannie

- 10:00
Jefferisons
Las Vegas Gambit
Dewitched
To Tell the Truth
Bomper Room
Hollywood Squares
Instructional programming thru 3 p.m.
- 10:30
Alice
Blockbusters
I Love Lucy

- 7 Tic Tac Dough
\$50,000 Pyramid
- 11:00
Price Is Right
Wheel of Fortune
Middley
Love Boat
Straight Talk
- 11 Civic Programming
Wed/Movie: Harrod Summer
Thu/Movie: Roadie
Fri/Movie: Conversation
Mon/Movie: Dick Deadeye
Tue/Movie: Once Upon a Honeymoon
- 11:30
Wed-Fri/Password Plus
Civic Programming
- 11:45
A.M. Weather

- 12 NOON
Let's We Live
Card Sharks
Family Feud
Mon, Tue/Magic Garden
Fri/Joy's Fun School
Miscellaneous programming thru 4:30 p.m.
- 12:30
Young and the Restless
Wed-Fri/Search for Tomorrow
Doctors
Love American Style
Ryan's Hope
Let's Make a Deal
Family Affair
- 1:00
Days of Our Lives
My Three Sons
All My Children
Wed/Movie: China Girl (1942). Gene Tierney, George Montgomery, Lynn Bari. An adventure in wartime China.
Thu/Movie: Claudie (1943). Dorothy McGuire, Robert Young.

- Ina Claire Sweet story of the coming of age of a young married couple.
Fri/Movie: Sea Devils (1937). Victor McLaglin, Lida Lupino, Preston Foster. The Coast Guard are good guys...
Mon/Movie: Scudda Ho! Scudda Hay! (1948). June Haver, Lon McCallister, Walter Brennan. Males help a boy win a girl's heart. Don't ask us how.
Tue/Movie: Love Letters (1945). Jennifer Jones, Joseph Cotten, Ann Richards. An amnesiac is cured with love.
11 News
1:30
As the World Turns
Addams Family
700 Club
- 2:00
Another World
Get Smart
One Life to Live
- 2:30
Search for Tomorrow
Abbott and Costello Cartoons
Mike Douglas
- 3:00
Guiding Light
Texas
Woody Woodpecker
General Hospital
Bonanza
Wed/Slim Cuisine
Thu/Victory Garden
Fri/Quilting
Mon/Julia Child and Co.
Tue/Romagnolis' Table
Wed/Sports America
Thu/Kip's Show
Fri/Romagnolis' Table
Mon/Evening at Symphony Island
Tue/Guile
Thu/Quoted Medium Rays
Tue/Movie: The Black Hole
3:30
Tom and Jerry

- 3 Studio Sec
Fri/This Old House
Wed/Movie: The Last Wagon
Fri/Movie: Ride a Wild Pony
Mon/Movie: Days of Heaven
- 4:00
One Day at a Time
Hour Magazine
Little Recalls
Edge of Night
Wed/Movie: The Man Outside (1968). Van Heflin, Heidelinde Wesa, Pinkas Braun. Pretty good spy story, with a former CIA agent staying involved with a defector.
Thu/Movie: Me: Kingpin's War (1973). John Saxon, Tippi Hedren, Rosano Brazzi. A couple rebels when war encroaches on their African sanctuary.
Fri/Movie: Count Yorgo, Vampiro (1970). Perry, Harry, Roger Berry, Donna Anders. A good variation on the theme, set in Southern Cal.
Mon/Movie: Super Seal (1974). Foster Cerling, Holloway, Sarah Brown. A family adopts a seal and they all become very close.
Tue/Movie: Torpedo Bay (1964). James Mason, Lilli Palmer, Gabriele Ferrel. Warring naval units meet on neutral ground; good drama.
Sesame Street
Lilias, Yogs and You
- 4:30
Bernaby Jones
Gulligan's Island
Wed/TV Movie: How The West Was Won (1976). A mountain man leads his family to safety. Part III.
Thu/TV Movie: How The West Was Won. Part IV.
Fri/TV Movie: How

- The West Was Won. Part V.
Mon/TV Movie: Muscle Beach Party (1964). Frankie Avalon, Annette Funicello, Don Rickles. A wealthy contessa falls for a young surfer.
Tue/Movie: Palm Springs Weekend (1963). Troy Donohue, Connie Stevens. Basketball players have Easter weekend dates in Palm Springs.
- 4:50
Scooby Doo
Electric Company
Wed/Southbound
Thu/Pete: A Profile of Pete Fontana
Mon, Tue/Black, Blues, Black
Mon/Alf: in the Air
Tue/Charles M. Schulz to Remember
Thu/Tusculooosa's Calling Me... But I'm Not Going!
- 5:00
Bernaby Jones
News
Wonder Woman
Mon/Bonanza
Good Times
Mister Rogers
Sesame Street
Wed/American Perspective
- 5:30
Wed/Movie: Sammy, the Way Out There
Mon/Movie: Coyote's Lament
Tue/Movie: The Water Babies
- 5:30
Happy Days Again
Electric Company
Thu/Spoleto 81
Fri/Tomorrow/Today
Mon/International
Byline
Tue/Soth by Northwest
Fri/Movie: Journey Back to Oz
Tue/Island of News
- 5:45
Wed, Mon/Overture
Fri/Movie: Kit Carson

Evening, June 17-19 and 22-23

- Wed., June 17**
- 6:00 News
Sharky and Hutch
Joker's Wild
Happy Days Again
Headline
Masterpiece Theatre: Cousin Bebe
World Chronicle
Movie: Smokey and the Bandit
Movie: Days of Heaven
 - 6:30
Tic Tac Dough

- 8 Sanford and Son
N.J. Nightly News
News of N.Y.
- 7:00
News
M*A*S*H
Bullseye
Barney Miller
Up and Coming
The Originals: The Writer in America
The Shakespeare Play: A Winter's Tale
- 7:30
Magazine
Family Feud
All in the Family
Hollywood Squares

- 8 Face the Music
News
Mail/Lehrer Report
Over Easy
- 8:00
TV Movie: Captain America II
Real People
PM Magazine
Charlie's Angels
Boomer: Cosmos vs. Washington
The Immigrants: Part I
American Odyssey
L.I. Newsview
Movie: Some Came

- Running
Movie: Used Cars
Movie: Harrod Summer
- 8:30
Mary Griffin
Fast Forward
- 9:00
Different Strokes
Movie: Telenov (1977). Charles Bronson, Lee Remick. A Russian secret agent and a beautiful CIA agent fall in love.
8 Fabulous Philadelphia: From

- Ormandy to Muti
Mystery Rumpole of the Court
Movie: Soldier of Orange
- 9:30
Facts of Life
- 10:00
CBS Reports
Quincy
News
Vegetarian
Newark and Reality
News
World: Sweden: Waiting for Spring
Three Cheever

- Stories: The Sorrows of Gold
Vic Braden's Tennis
Movie: Crazy Mama
Movie: Casanova
- 10:15
Standing Room Only
- 10:30
Meet the Mayors
News
News of N.Y.
- 11:00
News
M*A*S*H
Happy Days Again

TELEVISION

of Wyoming (1948).
 Peggy Cummins, Robert Arthur, Charles Coburn. Involving story of rival horse breeders.
 ① Sports Afield
 ② Sesame Street (cc)

1:30
 ① Baseball Bunch
 ② Laughloom
 ③ Today's Black Woman
 ④ World of Survival
 ⑤ David Sheehan

2:00
 ① Kidsworld
 ② Baseball: An Inside Look
 ③ Brady Bunch
 ④ News Conference
 ⑤ Comedy Shop
 ⑥ This Old House
 ⑦ Soccer Made in Germany

2:15
 ① Baseball

2:30
 ① Public Hearing
 ② I Love Lucy
 ③ Golf: U.S. Open
 ④ Movie: I'm the Girl He Wants to Kill (1974)
 Julie Sommers, Tony Selby, Robert Long
 ⑤ Vic Braden's Tennis
 ⑥ Movie: Days of Heaven

3:00
 ① Movie: The Hatfields and the McCoy's (1975). Jack Palance, Steve Forrest.

① Movie: Frankenstein Created Woman (1967). Peter Cushing, Susan Denberg. A young man is unjustly set to death for a murder he did not commit. With Dr. Frankenstein's help, he returns to life in the body of a woman.

① Movie: The Plunderers (1948). Jeff Chandler, John Saxon, Dolores Hart. Sneaky rascals infiltrate an honest town.

① Sports America
 ② Washington Week in Review

3:30
 ① Wall Street Week
 ② Movie: Some Came Running

4:00
 ① Rookies
 ② Soccer Made in Germany
 ③ Victory Garden
 ④ Free to Choose

4:30
 ① Sports Saturday
 ② Power Game
 ③ Tuscaloosa's Calling Me... But I'm Not Going!

5:00
 ① Marcus Welby, M.D.
 ② Mission Impossible
 ③ Outer Limits
 ④ Emergency
 ⑤ Presents
 ⑥ Sports America: 1981 Gasparilla
 ⑦ Fencing
 ⑧ Brooklyn College Presents
 ⑨ Movie: Urban Cowboy

5:30
 ① Dateline: New Jersey
 ② Mundo Real

6:00
 ① Channel 2 the

People
 ① News
 ② Skerly and Hutch
 ③ Recio from Acqueduct Race Park
 ④ Top Trek
 ⑤ Made in New Jersey
 ⑥ Sneak Previews
 ⑦ Mystery! Rumpole of the Bailey
 ⑧ Movie: The Black Marble
 ⑨ Movie: Wholly Moses!

6:30
 ① ② ③ News
 ④ Wild Kingdom
 ⑤ This Old House

7:00
 ① News
 ② Prime of Your Life
 ③ \$6 Million Man
 ④ Insight
 ⑤ Greatest Sports Legends Visits Arnold Palmer
 ⑥ Dance Fever
 ⑦ Inside Albany
 ⑧ Lawmakers
 ⑨ Frontline: N.Y.C.

7:30
 ① Price is Right
 ② This Was America
 ③ \$100,000 Name That Tune
 ④ Baseball: Mets vs. Yankees
 ⑤ Solid Gold
 ⑥ Agronomy and Company
 ⑦ Inside Albany
 ⑧ N.Y.U. Broadcast Lab
 ⑨ Movie: 20 years of Rock & Roll

8:00
 ① Enos
 ② Barbara Mandrell and the Mandrell Sisters

① Movie: Dallas (1950). Gary Cooper, John Hooton, Raymond Massey. Former Confederate Soldier goes to Dallas to seek revenge.

① Eight is Enough
 ② Paper Chase
 ③ Mystery! Rumpole of the Bailey
 ④ The Scarlet Letter
 ⑤ Movie: Rio Bravo
 ⑥ Movie: Urban Cowboy

8:30
 ① Country Top 20
 ② Movie: Blume in Love

9:00
 ① Movie: The Jordan Chase (1978). Raymond Burr, Stella Stevens.

① Special: Games People Play. With Bryant Gumbel, Johnny Carson, Donna de Varona.
 ② Love Boat
 ③ Tourist
 ④ Movie: A Foreign Affair (see Tue., 11:40 a.m.)
 ⑤ A Bayou Legend
 ⑥ Spolito '81
 ⑦ Movie: The Street Fighter's Last Revenge

9:30
 ① Southbound

10:00
 ① News
 ② Mystery Island
 ③ What's Happening America?
 ④ Odd Couple
 ⑤ In the Key of Jazz

10:30
 ① Black News
 ② Nine on N.

① News
 ② Charles M. Schulz... To Remember
 ③ All About T.V.
 ④ Special: David Letterman: Looking for Fun
 ⑤ Burley Q
 ⑥ Movie: Foxes

11:00
 ① ② News
 ③ Blue Jean Network
 ④ Beony Hill
 ⑤ Odd Couple
 ⑥ Mystery! Rumpole of the Bailey
 ⑦ Austin City Limits
 ⑧ Movie: Urban Cowboy
 ⑨ Movie: The Black Marble

11:05
 ① Mystery! Rumpole of the Bailey

11:15
 ① News
 ② Saturday Night Live
 ③ Movie: That Man Bolt (1973). Fred Williamson, Teresa Casanova.

④ Harness Racing from Roosevelt Raceway
 ⑤ Rookies
 ⑥ Buasar II

11:45
 ① Movie: Fear on Trial (1975). George C. Scott, William Devane.

12 MIDNIGHT
 ① Wrestling
 ② Two Ronnies
 ③ Movie: Crazy Mama

12:30
 ① Tales of the Unexpected
 ② FBI
 ③ Good Neighbors
 ④ Movie: The Harrod Experiment

1:00
 ① SCTV Network
 ② Movie: Come Fill the Cup (1951). James Cagney, Gig Young, Phyllis Thaxter, Raymond Massey. An alcoholic loses his job and the girl he loves.
 ③ Movie: They Came from Beyond Space (1967). Robert Hutton, Jennifer Lynn, Za Mohyeddin. Creepy alien comes very close to taking us over.
 ④ Movie: 3-Way Weekend

1:20
 ① Movie: Serial

1:30
 ① Rock Concert
 ② News
 ③ Movie: The Rose

1:35
 ① Movie: Hammerhead (1968). Vince Edwards, Judy Geeson.

1:51
 ① Movie: The Girl From Petrovka (1974). Goldie Hawn, Hal Holbrook.

2:00
 ① Movie: Beyond the Story Barrier (1950). Robert Clarke, Darlene Tompkins, Arissee Arden. Things aren't so great in the future.

2:30
 ① Special: Marvin Gaye Live

3:00
 ① Mary Tyler Moore
 ② Movie: The White Spider (1963). Karin Dor, Joachim Berger. Master detective is put in the unenviable position of having to save the world.

3:27
 ① Movie: Tall Man Ridgely (1955). Reddolph Scott, Dorothy Maloon, Peggy Castle.

3:30
 ① Mary Tyler Moore
 ② Hasi!

3:35
 ① News
 ② Movie: Mask of Marcella (1971). James Ferrantino, Christine Belford, Patrick O'Neal.

4:00
 ① Twilight Zone
 ② Burley Q

4:30
 ① Abbott and Costello
 ② News

5:00
 ① Family Affair
 ② Movie: Crazy Mama

5:30
 ① Life of Riley
 ② Biography: Nikita Khrushchev

5:45
 ① Give Us This Day

① Wrestling
 ② Two Ronnies
 ③ Movie: Crazy Mama

Sun., June 21

6:00
 ① Issues in the Jewish Experience
 ② Straight Talk
 ③ I Dream of Jeannie

8:30
 ① Freedom's Word
 ② Time for Timothy
 ③ News
 ④ Christopher Columbus
 ⑤ Movie: Urban Cowboy

6:54
 ① Give Us This Day
 ② Davey and Golieth

7:00
 ① Robonic Stoooges
 ② Women's Forum
 ③ Kenneth Copeland
 ④ Faith for Today
 ⑤ News
 ⑥ Hour of Power
 ⑦ Sesame Street

7:30
 ① Jason of Star Command
 ② Creative Years of the Child
 ③ This Is the Life
 ④ Christopher Columbus

8:00
 ① Mario and the Magic Movie Machine
 ② Villa Alegre
 ③ Jimmy Swagart
 ④ Christopher Columbus
 ⑤ James Robison Presents
 ⑥ Frederick K. Price
 ⑦ Sesame Street

8:30
 ① Way to Go
 ② Maryknoll World
 ③ Insight
 ④ Day of Discovery

8:45
 ① Your Sunday Best

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TELEVISION

- 9:00
 Sunday Morning
 TV Sunday School
 Wonders
 Pope Seven
 Oral Roberts
 Old Time Gospel Hour

- Movie: Sister Rogers
 Movie: French Postcards

- 9:15
 Jewish Scene

- 9:30
 High Feather
 Nile on N.J.
 Made in N.Y.

- 10:00
 First Estate
 Fantastic Four
 Camp Wilderness
 Mass
 Jonia and the Putschists

- 10:30
 For Our Times
 Women and the Law
 Spiderman
 The World People, Too
 Point of View
 Dastardly and Muttley
 Detaine N.J.

- 11:00
 Channel 2 The People
 Visions
 Movie: Tarsan's Peril (1931). Jula Barber, Virginia Huston.
 Life of Riley
 F Troop
 Wall Street Week
 Movie: My Brilliant Career

- 11:30
 Face the Nation
 Tony Brown's Journal
 Animals, Animals, Animals
 Rex Humbard
 Movie: Abbott and Costello Meet Captain Kidd (1952). Bud Abbott, Lou Costello, Charles Laughlin. Dopey guys search for hidden loot.
 Open Mind

- 12 NOON
 Newsmakers
 News Forum
 Issues and Answers
 Robert Schuller
 Multiplex Theatre: The Duchess of Duke Street

- 12:15
 Movie: Popi (1969). Alan Arkin, Rita Moreno, Miguel Alvarez. A great story of surviving in a ghetto by any means available.

- 12:30
 Public Hearing
 Meet the Press
 Directions

- 1:00
 Movie: The Great Niagara (1974). Richard Boone, Michael Sacks.
 Tennis: Charlton Heston Pro-Celebrity Charity Classic
 Like It Is With Gil Noble
 Great Movie Cowboys
 Odd Couple
 Firing One
 Free to Choose
 Roasted Medium Rare

- 1:30
 This Week in Baseball

- 2:00
 Outdoor Life
 Baseball: Mets vs. Braves
 Baseball: Yankees vs. Twins
 Three Cheever
 Stories: "O" Youth and Beauty
 Soccer Made in Germany

- 2:15
 Baseball: Yankees vs. Twins

- 2:30
 Movie: The Molly Maguires (1969). Richard Harris, Sean Connery, Samantha Eggar. A detective informs on rebellious coal miners in the 1870's.
 Golf: U.S. Open
 Movie: French Postcards

- 3:00
 Movie: The Man Who Killed a Ghost (1970). Janet Leigh, David Hartman.
 Tomorrow's Champions
 An Americanism: Joe McCarthy
 Sports America: Inter-Collegiate Rodeo

- 3:30
 Movie: Special Edition: Close Encounters of the Third Kind
 Life of Riley

- 4:00
 SportsWorld
 Matinee at the Bijou: Gang Hit (1943)
 Once Upon a Classic

- 4:30
 Music World
 Crystal City: The Brown Out
 Feeling Free
 Movie: My Brilliant Career

- 5:00
 Bionic Woman
 Bonanza
 Movie: A Lion Is in the Streets (1933). James Cagney, Barbara Hale, Anne Francis. Small-town Southern politician moves up the ladder.
 Bill Moyer's Journal
 New You
 Movie: Mystery Island

- 5:30
 Romagnolis' Table
 This Old House

- 6:00
 News
 Movie: Report to the Commissioner (1975). Michael Moriarty, Yaphet Kotto, Susan Blahely.
 Movie: Deck Set (1957). Spencer Tracy, Katherine Hepburn, Joan Blondell. Great Tracy & Hepburn; in this one he's an efficiency expert in her department.
 American Odyssey
 Victory Garden
 Lup's Show
 Movie: Holmes

- 6:15
 Movie: Being There
- 8:30
 News
 Inside Albany
 Movie: The Water Babies

- 7:00
 60 Minutes
 Disney's Wonderful World
 Special: Roots: The Next Generation
 Monte Carlo Show
 New Voice
 Washington Week in Review
 Tomorrow/Today

- 7:30
 History of Space Flight
 Wall Street Week
 Open Mind

- 8:00
 Galter Cronkite's Universe
 Chips
 Special: Shirley Betsy Show. Guests: Stan Getz, Quartet
 Dr. James Kennedy
 Lawrence Walk
 The Scarlet Letter
 All Creatures Great and Small
 Cap Presents
 Movie: The Electric Horseman
 Movie: "10"

- 8:30
 One Day at a Time
 Movie: "10"

- 9:00
 Alice
 Movie: Loving You (1957). Elvis Presley, Lizabeth Scott.
 Special: Crisis in the Horn of Africa
 Movie: Bite the Bullet (1975). Gene Hackman, Candice Bergen, James Coburn. Grand Western in the classic tradition, about a 60 mile horse race.
 It is written
 News
 Multiplex Theatre: Cousin Ben
 Fox Musical: Happy Landings (1938)

- 9:30
 American Perspective
 Movie: Can't Stop the Music
- 10:00
 Iafternoon
 World Tomorrow
 Herman Badillo

- 10:00
 Trapper John, M.D.
 News
 Jimmy Swagart
 Special: Conversations
 Two Ronnies II
 In the Key of Jazz
 Movie: The Lady in Red
 Movie: Hustle

- 10:30
 Sports Extra
 Focus: New Jersey
 Movie: The Collector. Martin Sheen, Trevor Howard.
 Inside Albany

- 10:45
 Movie: Rolling Thunder

- 11:00
 News
 Baxters
 Manix
 Odd Couple
 Movie: Soldier of Orange

- 11:15
 News

- 11:30
 David Suskind
 Rookies
 What on Earth?

- 11:45
 Sports Update
 Movie: The Great Brain (1978). Jimmy Ommond.
 News

- 12 MIDNIGHT
 Movie: Blind Man's Bluff (1969). Broderick Crawford, Jack Klugman
 News
 Movie: Forever Amber (1947). Linda Darnell, Cornell Wilde, Richard Greene. Levish production set in 17-century England.
 World Sweden
 What's Up America!

- 12:30
 FBI
 Movie: Go Tell the Spartans
 Movie: The Tin Drum

- 12:45
 Movie: Journey Into Midnight (1968). Chad Everett, Julie Harris.

- 1:00
 Movie: Dirty Hands

- 1:30
 News

- 1:35
 News

- 1:42
 Movie: My Father's House (1975). Eileen Brennan, Cliff Robertson.

- 1:45
 Mary Tyler Moore

- 2:00
 It's Your Business

- 2:15
 Mary Tyler Moore

- 2:30
 Movie: Island of the Burning Doomed (1970). Christopher Lee, Patrick Allen, Peter Cushing. Aliens make things warm under the collar for islanders.

- 2:45
 First Estate
 Movie: Screaming Mimi (1958). Anita Ekberg. A dancer becomes obsessed with the thought that she committed murder.

- 3:00
 Movie: Trent's Last Case (1952). Michael Wildes, Margaret Lockwood, Orson Welles. An investigation of a businessman — it never gathers momentum.

- 3:37
 Newsmakers

- 4:07
 Public Hearing

- 4:20
 News

- 4:30
 Abbott and Costello

- 4:37
 Give Us This Day

- 5:00
 Family Affair

- 5:30
 Daniel Boone
 Biography: Huey Long

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$10 and under*
(M)	Moderate—Mostly \$10-\$25
(E)	Expensive—Mostly \$25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are
*Average cost for a meal per person ordered à la carte.	

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours end prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms and in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

CASA BELLA—127 Mulberry St., 431-4080. Neapolitan-Italian. Spic: veal chop. Casa Bella. Res. sup. Open Sun-Thurs. 11 a.m.-midnight, Fri-Sat. to 1 a.m. Pianist nightly to 3 a.m. AE, CB, DC, MC, V.

FRANCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington badge farewell to his officers here in 1783. Dress opt. Regional American. Spic: Pearl St. roast oysters, carp/baggar steak, red snapper, green/bolton. Open Mon-Fri. 11:45-9. Closed Sat-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S TRIUMF—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spic: canneloni, beef & veal slice. Burgas. Res. sup. Same menu Mon-Fri. 11:30-9. Pre-heater. D. Live ent. 5:30-10:30. Benquets for 15-150. Closed Sat-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. French. Res. sup. 1 Mon-Fri. noon-3. D Sun-Thurs 6:11-30. Fri. to midnight, Sat. 7-midnight. Br Sun noon-3:30. Ent. (M) AE, MC, V.

GROTTA AZZURRA—387 Broome St., 226-9283. Casual Italian. Spic: homemade pasta, Italian seafood. Open Tues-Sun. noon-midnight. Closed Mon. (M) No Credit Cards.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual Nouvelle-Américain. Spic: calf's liver in port wine, rack of lamb, Chinese roast duck with hoisin sauce, fresh linguine with clams, shrimp & asparagus. Res. sup. 1 Mon-Fri. 11:30-5. D daily 5-11. Br Sat-Sun. 11:30-5. (M) AE, DC, MC, V.

MANDARIN INN PELL—34 Pell St., 267-2092. Casual Szechuan-Mediterranean. Spic: lemon chicken, Szechuan jump shrimp, Mongolian beef. Res. sup. Open daily noon-midnight. (I) AE, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. Continental. Spic: seafood, fresh vegetables. Res. concourse cafe and barroom. Dining Room: 1 Mon-Fri. 11:30-2:30. D Mon-Sat. 5:30-10:30. Bar room: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress up Chinese. Spic: honey shrimp bowls in the nest, yam duckling. Res. nec. Open daily noon-1 a.m. (M) AE, MC, V.

PONTE'S—Deabrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spic: steak, seafood. Res. sup. 1 Mon-Fri. noon-3:30. D Mon-Fri. 5:30-11. Sat. 6:11-30. Ent. nightly. Post-ent. Closed Sun. (M) AE, CB, DC, MC, V.

RAOULI'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spic: steak au poivre, escargots Polignac, rognon de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. (M-E) AE, MC, V.

RUOGERO—194 Grand St., 925-1340. Casual Italian. Res. sup. Same menu L & D. Sun-Fri. noon-midnight. Sat. to 1 a.m. Strolling quartet! Mon-Sat. Valet parking. (M) AE, MC, V.

S.P.O.R.—133 Mulberry St., 925-3120. Casual Italian. Spic: homemade pasta, scaloppine S.P.O.R., pelle Valencia. Casual. Res. sup. Open Mon-Thurs. 11:30-midnight, Fri. to 1. Sat. 1-1. Sun. 1-11. Private parties. Valet parking for D. (M) AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon-Fri. 11:30-3. D 3-midnight, Sat. 1. Chinese pastry. Sat-Sun. 10:30-3. Complete L & D. AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal Continental. Membership club w/1 (nonmember surcharge). D Mon-Sat. 5:10. Table d'hôte. Buffet Sun. Sun. to 7. Res. nec. (E). Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights. Bar—Dress opt. International hors d'oeuvres. Open Mon-Sat. 3-1 a.m. (cover after 7:30). Sun. to 9 (cover after 4). No res. Jazz nightly. (M) AE, CB, DC, MC, V.

Greenwich Village

BEEFSTEAK CHARLIE'S—12th St. & 5th Ave., 675-4720. Casual. Pub. Spic: steak, old fashioned barbecued ribs, incl. shrimp & saled bar, beer, wine or saoriga. L Mon-Fri. 11-11. D Mon-Thurs. 4:30-11. Fri. to 1. Sat. 1-1. Sun. 1-4. (M) AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Res. sup. D only Mon-Sat. 5:30-2. Complete D. Ent. by opera & popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spic: meriscadas with egg sauce, veal Cete Espanol, paella. Res. sup. L daily noon-4. D Mon-Thurs 4-midnight, Fri. Sun. to 1 a.m. (M) AE, DC, MC, V.

CHRISTY'S SKYLITE—Dress opt. 64 W. 11th St., 673-5720. Casual Continental. Spic: fritto misto. Open Mon-Thurs. 11:30-11. Fri-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. (M) AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 677-0303. Formal American. Spic: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues-Sat. 5:30-10:30. Sun. 4:30-10. Closed Mon. (M-E) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-5020. Casual Continental. Spic: veal chop, fresh fish, pasta, garden fresh vegetables. Res. sup. 1 Mon-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Post-ent. Closed Sun. (M) AE, MC, V.

DA SILVANO—260 6th Ave., 982-0090. Casual Florentine. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 6:11-10. Sun. 5-11. (M-E) No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Mexican. Spic: large Mexican. Spic: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun-Thurs. 3-11:30. Fri-Sat. to midnight. (M) AE, MC, V.

EL COYOTE—174 Broadway, bet. 9th & 10th Sts., 677-4291. Casual Mexican. Spic: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun-Thurs. 3-11:30. Fri-Sat. to midnight. (M) AE, MC, V.

EL CARVINS—19 Waverly Pl., 473-5261. Casual American. Spic: duckling with blueberry brandy sauce, poulet brochettes à l'orange, stuffed trout with crabmeat. Res. sup. L Mon-Fri. 11:30-5. D Mon-

Thurs. 6-12:30. Fri-Sat. to 1:30. Sun. 5-midnight. Br Sat. 11-5. Sun. to 4. Pianist nightly from 9:30. (M) AE, CB, DC, MC, V.

GOTTLEBERG'S—343 Bleecker St., W. 10th St., 925-7800. Casual. Pub. International. Spic: whole fish, guacho steak, fresh vegetables oriental style. L Mon-Fri. noon-4. D daily 4-12:30. Br Sat-Sun. noon-4. (I) AE, MC, V.

HORNBLLOWERS ON HORATIO—59 Horatio St., 741-7030. Casual Continental. Spic: fresh poached salmon with hollandaise sauce, stuffed brook trout, duck à l'orange, veal in terragon sauce. Res. nec. L Mon-Fri. noon-3. D daily 5-midnight. Br Sat-Sun. noon-4. (M) AE.

RAFFAELLA'S—134 W. Houston St., 982-0464. Casual Italian. Spic: stuffed artichoke, chicken breast alle rollantine, calamari alla Neapolitana with mussels and clams. Res. sup. D only Mon-Thurs. 5-11:30. Fri-Sat. 4-1:30. Sun. 4-11:30. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 925-3189. Casual Spanish. Spic: paella à la Valenciana, mariscada Sevilla. L Mon-Sat. noon-3. D Mon-Thurs. 3-midnight, Fri-Sat. to 1 a.m. Sun. noon-midnight. (I-M) AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual Northern Italian. Spic: capriccio, stronate of mixed veal with green sauce. Res. nec. L Mon. Wed-Sat. noon-2. D Mon., Wed-Sat. 6-10:15. Sun. 5-9:15. Closed Tues. (M)

No Credit Cards

VILLA MOSCONI—69 MacDougal St., 673-0390. 473-9804. Family-owned and decorated with the Mosconi's own imported art. Casual Italian. Spic: suppa di pasca, scampi alle Mosconi. Res. sup. Open Mon-Fri. noon-11. Sat. from 1. Same menu daily. Closed Sun. (I-M) AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sup. D Mon-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. (M-E) AE, MC, V.

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APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, hojoo waiters and waitresses. Casual American Continental. L Mon-Fri. noon-3. D Mon-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon-Fri. cocktail hour. Closed Sun. (I-M) AE, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual Continental. Spic: New York's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sup. Open daily noon-2 a.m. Br Sat-Sun. noon-3. Chamber music. (M) AE, MC, V.

CEARS OF LEBANON—E. 30th St., 725-9251. Casual Middle-Eastern. Spic: ahiach kabab, jaisei. Res. sup. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer. Fri. & Sat. (I) AE, CB, DC, MC, V.

DOSANKO—329 Fifth Ave., bet. 32nd & 33rd Sts., 686-9259. Casual Japanese. Spic: noodles. Open Mon-Fri. 11-10. Sat-Sun. noon-8. (I)

No Credit Cards

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-entertainment. Spic: embaassador à la Zigg (chicken, veal & filet mignon in a wine sauce). L Mon-Fri. noon-3. D Mon-Thurs. 5-11. Fri-Sat. to 4 a.m. Disco. Fri-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK HOUSE—311 Second Ave., at 18th St., 228-9280/475-9258. Casual American. Spic: steak, chops, lobster tail. Open Mon-Fri. 11:30 a.m.-midnight, Fri-Sat. 3-1. Sun. 3-midnight. Free parking. (M) AE, CB, DC, MC, V.

THE FISHERMAN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual Seafood. Spic: lobster bisque, lemon sole Florentine, soft shell crab. Same menu L Mon-Fri. 11:30-3. D Mon-Sat. 3-11. Sun. noon-11. Early-bird 2-3 a.m. AE, CB, DC, MC, V.

GIAMBELLI—236 Madison Ave., at 37th St., 685-8772/685-8728. Dress opt. Northern Italian. Spic: panzerotto, tortellino, veal roasting with green noodles. Res. sup. L Mon-Fri. noon-4. D Mon-Fri. 5:30-30. Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

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51st St. & B'way
68th St. & B'way

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RESTAURANT DIRECTORY

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spic: sliced filet of beef perigueoise, poached filet of sole benne lenne. Res. sug. 11:30-1:30 D 5-9 9-10:30 Complete L & D. Flanin in cocktail lounge Mon-Fri. 8:30-12:30. Banquets for 25-175 (M) AE, CB, DC, MC, V

HORN & HARDART-AUTOMAT—200 E. 42nd St., 599-1665. Casual. American. Spic: baked macaroni & cheese, fresh steamed vegetables plus the automat windows. Open daily 6 a.m.-10 p.m. (M) No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spic: paella, osso buco, chicken paillard, penne alla vodka. Res. nec. Open daily 2-2 a.m. Private parties for 150 (M) AE, CB, DC, MC, V

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spic: bouillabaisse, pissaladiere, jambonne & la Nicose. Res. nec. L Mon-Fri. noon-3:30 D daily 6-11 (M) AE, MC, V

LUCKY—110 E. 14th St., 477-4860. 98-seater. Old world. Dress opt German. Spic: schnitzel, goose, pheasant under glass L Mon-Sat. 11:30-2:30 D Mon-Sat. 5-11. Sun. from noon. Dancing nightly. Dan-patients (M-E) AE, CB, DC, MC, V

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spic: steak, seafood Res. sug L Mon-Fri. 11:30-4 D Mon-Fri. 4:10 Private parties closed Sat-Sun (M) AE, CB, DC, MC, V

OYSTER BAR & RESTAURANT—Grand Central Terminal, 599-1000. Casual. American-seafood. Spic: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spic: steak, shrimp. Res. sug L Mon-Fri. noon-3 D Sun-Thurs. 3-midnight. Fri-Sat. to 1 a.m. Br Sat-Sun noon-5. Bar 8 a.m.-3 a.m. (I-M) AE, CB, DC, MC, V

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spic: veal piccante, red snapper marchetto, lobster. Ice dia-volo. Res. sug Open Mon-Fri. noon-10:30 Sat. from 5. Private parties for 100. Closed Sun (M) AE, CB, DC, MC, V

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 694-1757. Casual. Northern Italian. Spic: lettuce, cassino, saltimboco, pollo alla Romana. Res. sug L Mon-Fri. noon-3, Sat. to 4 D Mon-Thurs. 4:10-10. Fri-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V

SAPPHIRE—135 Third Ave., at 15th St., 260-7690. Casual. Mandarin. Hunan. Cantonese. Stechuans. Spic: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapphire seafood. Dress. Res. sug Open Mon-Fri. 11:30-10:30, Sat. Sun. 4:10-3:0. AE, CB, DC, MC, V

TUESDAYS—190 Third Ave., at 17th St., 533-7900. Casual. American. Spic: steak, hamburger, ribs. Open daily 11:30-2 a.m. Spec. Br Sat-Sun noon-4 (unlimited champagne) (I) AE, MC, V

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spic: Horn of Plenty D with sliced steak, scampi, chicken, ribs, and more. Res. sug L Mon-Fri. 11:30-4 D Mon-Sat. 4:30-9. Closed Sun. (I-M) AE, CB, DC, MC, V

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spic: veal Sorrentino. Res. sug L Mon-Sat. 11:45-3:30 D Mon-Sat. 3:30-9. Complete L & D. Parking from 5 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castilian. Spic: lobster from tank. Res. sug. Open daily noon-midnight. Expensive lobster special daily (M) AE, DC, MC, V

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spic: lettuce, carbonara, steak au poivre, graté marnetted. Thick style chicken. Res. sug. Open Mon-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V

NEW HANKOV—132 W. 34th St., 695-4972. Casual. Cantonese. Spic: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallions. Res. sug 11:30-11:30 D daily 4:30-10:30. Complete L & D Spec. gourmet & family Dia (I) AE, DC, MC, V

OLD HOMETEAD—56 Ninth Ave., bet 14th & 15th Sts., 242-9040. Casual. American. Spic: sirloin, 4 1/2 lb. lobster. Res. sug L Mon-Fri. noon-4 D Mon-Fri. 4:10-4:45, Sat. 1-midnight. Sun. 1-10. Complete D Free parking from 5 & all day Sat-Sun. (I-M) AE, CB, DC, MC, V

PAMPLONA—822 Ave. of the Americas, bet 28th & 29th Sts., 683-4242. Casual. Spanish. Spic: filet of sole Marbella. Res. nec. L Mon-Fri. noon-3 D Mon-Thurs. 5:30-11, Fri-Sat. to midnight. Int. Tues-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V

SAN REMO WEST—393 Eighth Ave., bet 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spic: shrimp Milanese, chicken Valdesiano, red snapper in green sauce. Res. sug. Open Sun-Thurs. noon-midnight, Sun. to 9. Private parties. Pianist Tues-Sat. (M) AE, CB, DC, MC, V

37th STREET HIDEAWAY—32 W. 37th St., 497-8940. (John Drew Barrymore's former town house) Dress opt. Italian. American. Spic: steak, lobster tail, seafood fra diavolo L Mon-Fri. noon-3:30 D Mon-Sat. 5-midnight. Complete D 5-10. Private parties from 5. Private parties. Closed Sun. (M) AE, CB, DC, MC, V

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spic: lettuce. Alfredo. Res. sug. Open daily 11:30-11:30 Br Sun noon-4 (M) AE, CB, DC, MC, V

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in UN Plaza Hotel, 355-3400. Dress opt. Continental. Spic: supreme of chicken, red & white wine, beef. Res. sug L Mon-Fri. 12:30 D daily 6-11. Champagne buffet Br Sun noon-3. Late menu from 10:30 p.m. (M) AE, CB, DC, MC, V

THE BAILEY SEAFOOD HOUSE—20 E. 49th St., 661-3520. Casual. Seafood. Spic: 1/2 lbs. lobster, broiled striped bass, shrimp scampi. Res. sug. Mon-Fri. noon-3 D Mon-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V

BEEFSTEAK CHARLIE'S—12 E. 49th St., 753-1700. Casual. American. Spic: steak, seafood, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon-Sat. 11:30-3:30 D Mon-Thurs. 4-8:30. Fri-Sat. 4-9. Sun. 1-9. Child's menu (I-M) AE, CB, DC, MC, V

BENIHAYA OPT TOKYO—120 E. 58th St., 593-1627. Casual. Japanese. Food prepared at table. Spic: teppan-asi. Res. sug L Mon-Sat. noon-2:30 D Mon-Thurs. 9:30-11, Fri-Sat. to midnight, Sun. 4:30-10. Complete L & D Mon-Fri. 11:30-10. (M) AE, CB, DC, MC, V

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spic: choucroute Alsacienne, onion soup, broche B daily 6-11. Br Sat-Sun noon-3 L Mon-Fri. 11:5-5 D daily 5-10. 5 D daily 10-11 (I-M) AE, CB, DC, MC, V

BRUSSELS—115 E. 54th St., 758-0475. Formal. French. Spic: bass beval, creux d'agneau. Special. Wine cellar. Res. nec. L Mon-Fri. noon-3 D Mon-Fri. 9:30-midnight. Sat. from 5. Parties. Closed Sun. (M-E) AE, CB, DC, MC, V

THE CATTLEMEN—5 E. 45th St., 661-1200. Dress opt. American. Spic: prime ribs, steak, chicken. Res. sug L Mon-Sat. 11:30-3 D Mon-Fri. 3:30-11, Sat. to 11:30. Sun. 3-10. Br Sun noon-3. Piano bar in saloon Mon-Fri. 9-11. Free D parking Mon-Sat. 5-midnight. (M) AE, DC, MC, V

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spic: steak, chops, lobster, seafood. Res. sug. Open Mon-Fri. noon-10:30, Sat. from 5. Closed Sun. (E) AE, CB, DC, MC, V

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spic: scallion stir fry cube. Res. sug L Mon-Sat. 11:30-3 D Mon-Sat. 3-1 a.m. Sun. noon-1 a.m. Valet parking after 6 (I-M) AE, CB, DC, MC, V

DOSANKO—135 E. 48th St., 697-2967. Casual. Japanese. Spic: noodles. Open Mon-Fri. 11:30-3, Sat. noon-8 (I) No Credit Cards

ELMER'S—1034 Second Ave., 751-8020. No jacket required. American. Spic: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Sun-Thurs. 11:30-midnight, Fri-Sat. to 1 a.m. (E) AE, CB, DC, MC, V

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room L Mon-Fri. noon-2:30 (slight cover) D Mon-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30, after-theater D 10-11:30. Res. nec. Closed Sun. (E) Bar Room: L Mon-Sat. noon (cover) D Mon-Fri. 10:30-30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V

GIAMBELLI 50TH RISTORANTE—145 E. 50th St., 688-3721. Dress opt. Northern Italian. Spic: imported scampi. Res. sug L Mon-Fri. noon-3 D Mon-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V

GIN RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spic: sushi, tempura, teriyaki. Res. sug L Mon-Fri. noon-2:30 D Mon-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat-Sun. (I-M) AE, CB, DC, MC, V

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RESTAURANT DIRECTORY

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malletti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (E) AE, CB, DC, MC, V.

IL RIOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

KEGON JAPANESE RESTAURANT—80 E. 56th St., 421-8777. Casual. Japanese. Spcls: stone steak, sushi, shogun nabe. Res. aug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-10:30, Sat. Sun. 5-10. Private parties for 50. (I-M) AE, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. aug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open daily 7 a.m.-midnight. Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Planet 5:30-9. Broadway review shows Mon.-Sat. at 9:30. Fri.-Sat. at 11:30. (M-E). St. Regis Bar: L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. Astor's: Cocktails Mon.-Thurs. 5-11, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open daily noon-4 a.m. Br Sun. noon-5 p.m. (M) AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provencal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Boyless on piano nightly. Closed Sun. (M) AE, CB, DC, MC, V.

LA CHANSONNETTE—690 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. aug. D only Mon.-Sat. 6-2 a.m. Complete L. Shows & dancing. Reduced-rate D parking. Closed Sun. (M) AE, CB, DC, MC, V.

LA CÔTE BASQUE—3 E. 58th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M-E) AE.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Sun. from 5 (cover dinner). Complete L (E) AE, DC.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscatoia. Res. aug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d'agneau aux poivres. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, DC.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Sun. from 3. Complete L & D (M-E) AE, CB, DC, MC, V.

MONT D'OR—244 E. 46th St., 490-7275. Dress opt. French-Italian Continental. Spcl: beef Wellington. Res. aug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Complete L & D. Free 2-hr parking after 5. Closed Sun. (M) AE, CB, DC, MC.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M-E) AE, DC, MC, V.

O'UNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. aug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Est. nightly. (M) AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (M-E) AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. aug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater. D 4:30-7. Valet parking from 7. Party room available by advance res. (M) AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl. lunchtime Fronts. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. (M) AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. 8 Mon.-Fri. 6:30-10:30. D Mon.-Fri. 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3 (M) AE, CB, DC, MC, V.

RICHOUX OF LONDON—Citicorp Building, Third Ave. at 54th St., 753-7771. Casual. English. Spcl. steaks & kidney pie, rarebit, hot dogs. L Mon.-Fri. 24 hrs. daily (I-M) AE, CB, DC, MC, V.

THE RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borshch, bini with red caviar, pelmeni, parokhi. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gravy chf. bnf. nightly. (I-M) AE, CB, DC, MC, V.

SAITTO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bar. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3:30-10. Sat. 10-30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 59th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, languy spic pheasant, sizzling scallops. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-10 to midnight. Sat. noon-midnight. Sun. noon-11 (M) AE, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcl. Chengdu style whole fish, machuan pavlia beef dft. appet. steaks in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m. Sat.-Sun. from noon (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcl. 1-lb. steak, 4 oz. lobster. Res. sug. Open Mon.-Thurs. 11-11. Fri. to midnight. Sat. 5-midnight. Sun. 4-10 (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcl. Szechuan lamb, mercuroise beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30. Fri.-Sun. to 11 (M) AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: sarmola de morrocco, paella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11. Fri. Sat. to midnight. Int. Tues. Sat. even. Closed Sun. (M) AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30. Fri.-Sat. to 11. Closed Sun. (M) AE, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon. Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear. Dress opt. British-American. Spcls: beef seafood. Res. sug. L Mon.-Fri. noon-3. D daily 5-10. S 10:30-12:20 a.m. Cocktails 5-1 a.m. Sun. noon-1 a.m. (M-E) Peacock Alley Restaurant & Cocktail lounge. Dress opt. Continental-style area. Res. sug. B 6:30-10:30. Sat. 7:30-10:30. Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet. Br Sun. 11:30-3. Int. Cole. Parties over 10. Tues. Sat. 7:30-2 a.m. Sun. 11:30-2:45 (M-E). Cocktails Mon.-Sat. 11 a.m.-2 a.m. Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30. Sun. to noon. L 11:30-3. Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. Juke Box. The Hideaway: Cocktails Tues. Sat. 5-1 a.m. Pianist 8:30-12:30. (M) AE, CB, DC, MC, V.

WELLINGTON GRILL—65 E. 56th St., 688-0830. Lacked. reserved. English grill. Spcls: fresh Dover sole, roast prime ribe, English trifle. Res. sug. Open 7 a.m.-11 p.m. daily. Cocktails 5-7. Hors d'oeuvre, piano bar. Complete D. (M-E) AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl. veal chop. Mlti-cm. Open Mon.-Fri. noon-11:30. Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100 (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/245-1950. Dress opt. French. Spcls: moules mar-

nere, duckling bigared, seafood Bery. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11. Sat. from 4:30-10:30. Closed Sun. (M) AE, DC, MC, V.

ALCOONIQUE—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Covers L & D (M) AE, DC, MC, V.

AMERICANA CHARCUTERIE—51 W. 52nd St., 751-5152. Casual. International. deli menu. Res. sug. L Mon.-Fri. 11:30-3. Sat. from noon. D Tues.-Sat. 5-1 a.m. Mon. to midnight. Closed Sun. Jazz Tues. Sat. 6-11 (M) AE, CB, DC, MC, V.

THE ASSEMBLY BEAR & FISH HOUSE—31 W. 51st St., 981-3580. Dress opt. American. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-11. Pre-theatre D. Closed Sat.-Sun. (M-E) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2165. Casual. French. Spcls: coquette de veau, trapes & la mode. Caeo Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3:30-11:30. Complete D. Closed Sun. & major holidays (M) AE, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl. vitello tonnato. Res. opt. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theatre D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, chili shrimp & saled bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3. Sun. from noon-3. D Also 44th St. & Broadway, 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3. Sun. from noon-4:5th St. & Eighth Ave., 581-0500. L Wed. Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4. Sun. from 1. (M) AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3. Sat. noon-3. D Mon.-Thurs. 3-1 a.m. Fri.-Sat. to 2. Sun. 2 p.m.-10:30 a.m. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 64-7777. Casual. Spcl. barbecued steak on sizzling platter, lamb or beef Pasande. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D parking (M) AE, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:10-30. Fri.-Sat. to 11. Complete D. Closed Sun. (M) AE, DC, MC, V.

CAFE ZIEGFELD—227 W. 45th St., 840-2964. Casual. Closed Continental. Res. sug. L Mon.-Fri. 11:30-4. D daily 10-10. After-theater S 10-1 a.m. Br Sun. noon-3. Jazz/Pianist Tues. Sat. nights (I-M) AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton. Cant. Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10:3-1. Mon.-Sat. 11:30-2:30. Piano bar. Int. nightly 5-1 (M) AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9138. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. L Mon.-Fri. 11:30-2:30. A late daily 11 a.m.-11 p.m. Discount D parking (I) AE, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7124. Casual. Irish pub style. Spcl: Irish steak, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10. Sun. from 4. Br Sat. 11-3. Sun. from noon. S Mon.-Sat. from 10 p.m. (M-E) AE, CB, DC, MC, V.

CHIEF CARDINAL—347 W. 46th St., 675-6737. 247-4284. Casual. French and Italian. food. Spcls: beef bordelaise, fettuccine Alfredo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-9. Fri. to 10:30. Sat. 4-10:30. Closed Sun. (M) AE, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Lacked. reserved. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Pianist. Neil Wolfe. Tues.-Sat. Private parties for 50-400. Closed Sun. (M) AE, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcl: paella-mariscada. Res. sug. L Mon.-Fri. noon-3. D daily 3-11 (I-M) AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz. steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist. Mon.-Fri. (M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Lacked & by required. French nouvelle cuisine. Spcl: lobster tail, Wellington, poultry, 20-oz. steak in champagne & vinagrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Sun. from 11. Br 3-7 (M) AE, DC, MC, V.



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RESTAURANT DIRECTORY

FRERE JACQUES-151 W. 48th St., 575-1866.
Dress opt. French. Res. sug. L Mon.-Sat. noon-3 D.
Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun.
(M) AE, DC, MC, V.

GREAT AUNT FANNY'S-340 W. 46th St.,
765-7374. Casual Continental-American. L daily
noon-4 D Mon.-Sat. 4-12:30. Sun. 1-10. Bar open 1
hr later. (M-M) AE, DC, MC, V.

HO HO-131 W. 50th St., 246-3256. Casual Classic
Continente-Mandarin. L Mon.-Sat. 11:30-4 D Sun.-
Thurs. 4-1 a.m. Fri.-Sat. to 2. Complete L & D. Free
D parking after 5:30. (I-M) AE, CB, DC, MC, V.

IL GATTOPARDO-45 W. 56th St., 586-3978. Dress
opt. Spic. chicken Gattopardo, red snapper
livorese. Res. sug. L Mon.-Fri. noon-3 D Mon.-Sat.
5-11:30. Closed Sun. (M) AE, CB, DC, V.

ITALIAN PAVILION-24 W. 55th St., 753-7295/
586-5950. Jacket required. Italian Continental.
Spic. veal chop Pavilion, steak Pavilion, piccote
Guido. Res. sug. L Mon.-Sat. noon-3 D Mon.-Sat.
5:30-11. Complete L & D Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52-144 W. 52nd St., 245-6652. Casual.
Spic. seafood and steak. Res. sug. Open Mon.-Sat.
noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3.
D. (M) AE, DC, MC, V.

KONA TIKI-163 W. 52nd St., 246-5656. Casual.
Hawaiian-American. Spic. shredded duck with
Chinese vegetables, sirloin & king crab leg. Res. sug.
Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m.
Dress opt. (Sun 10) (M) AE, CB, DC, MC, V.

KYOTO JAPANESE STEAK HOUSE-148 W. 46th
St., 265-2344. Casual. Japanese steakhouse/teppan-
pankyaki cooking. Spic. steak, seafood. Res. sug. L
Mon.-Fri. noon-2 15 D Mon.-Thurs. 5:30-11. Fri. to 9.
Sat. to 11:30. Complete L & D Closed Sun. (I-M) AE, CB, DC, MC, V.

LA BONNE SOUPE-48 W. 55th St., 586-7650.
Casual. French bistro. Spic. French hamburger,
tomatoes, fresh fish, chocolate fondue. Open Mon.-
Fri. 11:30 a.m.-midnight. (I) AE

LA GRILLADE-845 Eighth Ave., et 51st St.,
265-1610. Casual. French. Spic. 7 varieties of fish.
Roast leg of lamb. Res. nec. L Mon.-Fri. noon-9.
Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D.
(M) AE, DC, MC, V.

LES PYRENEES-251 W. 51st St., 246-0044,
246-0373. Dress opt. French. Spic. coquilles, sat.
jacques. Res. sug. L Mon.-Sat. noon-3 D Mon.-Sat.
5-midnight. Spec. pre-theater D 5-9. Closed Sun. (M) AE, DC, MC, V.

LE VERT-GALANT-109 W. 46th St., 582-7989.
Jacket required. French. Spic. onion soup, rock corn
nutz, hen, coques de veau farci, Maurice's special
cheesecake. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat.
5-midnight. Private parties. Trio Wed-Sat. from 8.
Closed Sun. (M) AE, CB, DC, MC, V.

MAMMA LEONE'S-239 W. 48th St., 586-5151.
Casual. Italian Spic. veal & chicken parmigiana.
Res. sug. L Mon.-Fri. 11:30-2:30 D Mon.-Fri.
3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L &
D. Ent. nightly. Private parties for 500. (M) AE, CB, DC, MC, V.

MARTA'S OF BERGEN STREET-249 W. 49th
St., 265-4317. Casual. Italian Spic. seafood possi-
bilities, veal & chicken à la Marta. Res. sug. Open Mon.-
Fri. 11:30 a.m.-11:30 p.m., Sat. to midnight. Closed
Sun. (M) AE, CB, DC, MC, V.

MERCURIO-53 W. 53rd St., 586-4370. Casual.
Northern Italian-Continental. Res. sug. L Mon.-Sat.
noon-3 D 5-midnight. Free parking after 6 p.m. Per-
ties. Closed Sun. (M-E) AE, CB, DC, MC, V.

MILDRED PIERCE-345 W. 46th St., 582-4801.
Casual. American-Continental. Spic. broiled her
with fruit, chili, fresh pasta, rack of lamb. Res. sug.
Tue.-Sat. noon-4 D daily 5-midnight. Br Sun. noon-4.
Pleasant Thurs-Sat. (M) AE, DC, MC, V.

NEW YORK HILTON-Ave. of the Americas &
53rd St., 586-7000. Hungarian • Dress opt. Inter-
national cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m.
Sat.-Sun. from 8 L daily noon-2:30 D & S 5-11:30.
Pleasant nighting 6-11:30 (M). Byrule: Res. sug. Buffet
L Fri. noon-2:30, Br Sat.-Sun. 11:30-2 D &
nightly 8-11:30. Cocktails and dancing to 4 a.m. Mir-
age Lounge: open for cocktails daily 11:30 a.m.-2
a.m., Sun. from noon. Pleasant daily 5-midnight. King-
met Lounge: Cocktails daily 5-1 a.m. Ent. 6-mid-
night. International Promenade: Cocktails 11:30-3
a.m., Sun. from noon. Afternoon tea. (M) AE, CB, DC, MC, V.

OLUNNEY'S STEAK HOUSE-12 W. 44th St.,
840-6688. Irish-Continental. Spic. Irish lamb stew,
corned beef & cabbage. Open Mon.-Fri. 11 a.m.-mid-
night. Sat. from 5:30. Closed Sun. (I) AE, DC, MC, V.

ORSHIN'S-41 W. 56th St., 757-1698. Formal. Italian.
Spic. lettuce porcino. Res. nec. L Mon.-Sat. noon-3
D Mon.-Sat. 9:30-1 a.m. S 10-30 a.m. Closed Sun.
(M) AE, CB, DC, MC, V.

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Closed Sun.

RESTAURANT DIRECTORY

PROMENADE CAFE—Rockefeller Ctr., 757-7571. Continental. American. Spicils: roast prime ribs, chops, salads L Mon.-Fri. 11:15-3 D daily 4:30-10:15 Br Sat.-Sun. 11:15-3 Private party room for 200 (M) AE, CB, DC, MC, V

RAINBOW ROOM—30 Rockefeller Plaza, 55th floor of RCA building, 757-9090 D. Spicils: required French-Italian. Res. sug. Cocktails Mon.-Fri. from 4 Sat. from 3 Sun. from noon D Sun.-Mon. 5-10 (open till midnight), Tues. to 11:30 (open till 11 Fri.-Sat. till 2) Pre-theater D 5-7 Br 11:30-3 Live orchestra Tues.-Thurs. 7-9 a.m. Fri.-Sat. 8-2 a.m., Sun. 6-midnight Music charge after 7. Res. sug. 10-15. Re-designed Redesigning nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30 Shows Mon.-Sat. 9:15 & 11:30 (show cover) (M) AE, CB, DC, MC, V

RAINIER'S 811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Rio Clemente Mon.-Sat. 7-11 (E) AE, CB, DC, MC, V

RICHOUX OF LONDON WEST—1371 Ave. of the Americas, bet. 55th & 58th Sts., 265-3091. Casual. English. Spicils: steak & kidney pie, rebelet, tea & scones. Open 24 hrs. daily. (L-M) AE, CB, DC, MC, V

ROCK GARDEN OF TOKYO—34 W. 58th St., 245-7936. Casual. Japanese. Spicils: yakitori steaks. L Mon.-Sat. 11:30-3.30 Club. Bar. D Mon.-Wed. 5:30-10:30, Thurs.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V

SARDI'S—234 W. 44th St., 221-8440. Dress up. Continental-Italian. Spicils: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3.30 Club. Bar. D Sun.-Mon. 5-10. D daily 3:30-9 Complete L & D Br Sun. noon-4. After-theater 5 to 12:30. Parties. (M-E) AE, CB, DC, MC, V

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spicils: bouillabaisse, Marseillaise. L Mon.-Sat. noon-3. Sun. 1-3 D daily 3-11 (M-E) AE, CB, DC, MC, V

SPINDLETOP—254 W. 47th St., 245-7328. Dress up. Continental. Spicils: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After-theater supper. No-smoking room. Parties for 10-30. Private party room. (M) AE, CB, DC, MC, V

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spicils: smoked & cured prestrami, corned beef, homemade blintzes, baked cabbage. Open daily 7 a.m.-11 a.m. B to 11 a.m. (I) No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress up. Swiss specialties. Upstairs, the Swiss Pavilion. Res. sug. L Mon.-Fri. noon-2:30 D Tues.-Fri. 5:30-10, Sat. to 11 D Downtown, Fondue Pot. L noon-2:30 D Mon.-Fri. 9-9. Sat. noon-6 (I-M) Bell Bar and Lounge L Mon.-Fri. 11:30-3 (M) Free parking Mon.-Fri. after 5:30. Closed Sun. AE, CB, DC, MC, V

TED HOOK'S ONSTAGE—349 W. 46th St., 265-3000. Casual. Continental-American. Spicils: prime rib, veal Oscar, shrimp scampi. Res. sug. Open Mon.-Sat. 11:30 a.m.-4 a.m., Sun. 5-4 a.m. Complete L & D Ent. & piano bar. (M) AE, DC, MC, V

UNITED STATES STEAKHOUSE COMPANY—130 W. 51st St., 757-8800. Dress up. Res. nec. L Mon.-Fri. 11:30-3 D Mon.-Sat. 5-8. Sun. 12-10. Free parking. Closed Sun. (M) AE, CB, DC, MC, V

VICTOR'S CAFE—226 W. 52nd St., 586-7714. Casual. Cuban. Spicils: black bean soup, roast suckling pig, paella, shredded beef. Cuban. Res. sug. Open daily 11 a.m.-1 a.m. Pianist Tues.-Sun. Private parties (M) AE, CB, DC, MC, V

WARWICK HOTEL—34th St. & Ave. of the Americas, 247-2700. Sir Walter's Continental L Mon.-Sat. 11:30-2:30 D Mon.-Fri. 5-11 Sat.-Sun. to 10 Br Sun. 11:30-3 (M) Bar & Lounge, American L Mon.-Fri. 11:30-2:30 S 10:30-1 a.m. AE, CB, DC, MC, V

57th-60th Streets

AMBROSIA—115 E. 80th St., 838-6662. Dress up. Continental. Spicils: lacquered roast duck, calf's liver did. Res. sug. L Mon.-Fri. noon-3 D Mon.-Sat. 5:30-11:30 Private parties. Pianist Tues.-Sat. to 10 Br Sun. & legal holidays (M) AE, MC, V

COPENHAGEN—68 W. 58th St., 688-3690. Dress up. Scandinavian cuisine. Authentic smorgasbord. L Mon.-Fri. noon-3. Sat. to 4 D Mon.-Sat. to 10 Br Sun. 11:30-5.11 Sat. to 4 Closed Sun. & legal holidays (M) AE, CB, DC, MC, V

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spicils: saucisson de legumes, foie de veau, pates au gratin, mousterre. Res. nec. D 6-11. Closed Sun. (E) AE, DC

GAYLORD—40 E. 58th St., 759-1710. Dress up. Northern Indian. Cley cooking. Res. sug. L Mon.-Fri. 11:30-3 D nightly 5:30-11 (I-M) AE, CB, DC, MC, V

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spicils: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3 D Tues.-Fri. 5-midnight, Sat. from 4. Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V

KAPLAN'S AT THE DELMONDO—89 E. 59th St., 755-5959. Casual. Jewish deli. Spicils: Rumenian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. (I) AE, DC, V

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spicils: gigot aux figeoles, cote-de-filet, poulette au chateaufort. Res. sug. L Mon.-Sat. noon-3 D Mon.-Fri. 5-11 Sat. to midnight Complete D. Closed Sun. (M) AE, DC, V

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9277. Dress up. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (E) AE, DC

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11:30-3 D Mon.-Thurs. 5:30-7:30. Lunch tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V

LE VEAU D'OR—129 E. 80th St., 838-8133. Dress up. French. Spicils: rognons de veau saute mouette. Res. sug. L Mon.-Sat. noon-2:30 D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. (M) AE, DC, MC, V

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spicils: crapes, roulette steak, coq au vin. Res. sug. Open Mon.-Fri. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D Private party for 100. L 109 Ave. of the Americas, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10 Ent. Wed.-Sat. (I) AE, MC, V

THE MUTINY—400 E. 57th St., 688-6803. Casual. American. Spicils: stuffed lobster, shrimp, 4 scallops. Mutiny, exotic desserts. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight, Sun. to 10 (M) AE, DC

OLIVERS—141 E. 57th St., 753-8190. Casual. American. Spicils: prime ribs, lobsters, hamburgers, salads. L Mon.-Fri. 11:30-5, Sat. from noon D Mon.-Wed. 5-midnight, Thurs.-Sat. to 1. Closed Sun. (I-M) AE, CB, DC, MC, V

PALACE—420 E. 59th St., 355-5150. Formal. Haute cuisine. Spicils: saled de homard. Palaise, cote de boeuf rdt bressant, white chocolate mousses Brillet-Saverin. Res. nec. L Mon.-Fri. noon-2 D Mon.-Sat. 7-10. Complete L & D. Closed Sun. (E) AE, MC, V

PLAZA CUBANA—220 W. 59th St., 245-5930. D. Edwardian Room; Dress up. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30 Br Sun. noon-3 L Mon.-Sat. noon-3 Pre-theater 5:30-7:30 D daily 6-10 5 daily 10:12-30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30 (M-E) Oak Bar. Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oak Room; Dress up. Rib Room. Res. nec. L Mon.-Fri. noon-3 D Casual. Fresh seafood. Res. sug. (M-E) Oyster Bar. Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon (I-E) Palm Court; Dress up. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11:30-2 Sun. 11-2 L Mon.-Sat. noon-4 (After noon tea Mon.-Fri. 3:30-5, Sat.-Sun. 4-8 "After B" Mon.-Fri. 8-1 a.m. Set to 2, Sun. midnight American Cavalier Bar; Dress up. 4-7. Music daily (E) Trader Vic's; Dress up. Continental. Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30 Cocktails and hors d'oeuvres Mon.-Fri. 4:1 a.m. Set 3-2 a.m., 4-8 4-midnight Mon.-Thurs. 5-midnight, Fri.-Sat. to 5.11 Sat. 4-11:30 (M-E) AE, CB, DC, MC, V

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress up. Northern Italian. Spicils: lettuce. Pronto. Res. sug. L Mon.-Sat. 11:30-4:30 D Mon.-Sat. 5-midnight, Sun. 4-11 (M) AE, DC, MC, V

REGINE'S—202 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spicils: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. sug. L Mon.-Sat. noon-4 D Mon.-Sat. 8-midnight Pre-theater D 6-8. Closed Sun. (E) AE, CB, DC, MC, V

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spicils: blini, shashlik, chiekie K-m. Res. sug. Open Mon.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V

THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spicils: fish, steaks, burgers. Res. sug. Continuous menu from 10-11:30. Complete L & D. Open Mon.-Sat. 11:30-10 p.m. & Br Sun. (I) AE, CB, DC, MC, V

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TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alle Milanese, cappelli d'angelo all'arrabiate. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M)
AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3900. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M)
AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcls: winter garden. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M)
AE, CB, DC, MC, V.

TYCOON—1078 First Ave., bet. 58th & 59th Sts., 980-0777. Jacket required. Continental-French. Spcls: rack al peato, rack of lamb bouquetiere, poussin Raymond, canard aux cerises. Res. sug. D Mon.-Sat. 5-11.5 11-4 a.m. Buffet Br Sun. noon-4. Piano bar and dancing. (M)
AE.

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St., 371-8650. Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30-4 a.m. Br Sun. 11:30-4. Parties to 5:00. (M)
AE, DC, MC, V.

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcls: roast prime ribs of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-11. Fr. & Sat. 4:30-10:30. Closed Sun. (M)
AE, CB, DC, MC, V.

ANDRE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbéd rack of lamb. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. (M)
No Credit Cards.

AUCTIONS—1406 Third Ave., at 80th St., 535-2333. Casual. American. Spcls: escargot, prime steak, chops, fresh fish. Res. sug. D Sun.-Thurs. 5-11. Fr.-Sat. to 2. Pianist 7-2. (M)
AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black current sauce, vegetables tempus with therry, quimper & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs 5-midnight. Fr. to 1. Sat. 6-11. Sun. 6-midnight. Br Sat. Sun. 11:30-4. Valet parties for 75. (M-M)
AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m. Sun. from 6 p.m. Buffet Br Sun. noon-3. Bobby Short Tues.-Sat. Carlyle Restaurant: Formal. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-D)
AE, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E)
AE, DC, MC, V.

CZECHOSLOVAK PRAHA—1358 First Ave., at 73rd St., 988-3905. Casual. Czechoslovakian. Spcls: duck, omeuse. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 4-11, Sun. from noon. Parties up to 80. (M, V)
AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 68th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight. Fr.-Sat. to 12:30. Br Sun. noon-5. Executive L. Pianist Charles Deforest Tues.-Sat. (M-E)
AE, DC, MC, V.

FRIDAYS—1182 First Ave., at 83rd St., 832-8512. Casual. American. Spcls: hamburger, omelettes, salad. Open daily 11:30 a.m. to legal closing. Br Sat. Sun. 11:30-4. (D)
AE, CB, DC, MC, V.

HOEKER'S MARKET—1442 Third Ave., bet. 81st & 82nd Sts., 472-9322. Formal. American. Continental. Spcls: grilled baby chicken, market steak, chocolate cake. Res. nec. D only daily 6-12:30. (M-E)
AE.

IL MONELLO—1460 Second Ave., at 78th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagne verde Fiorentino, pollo alle Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11. Fr.-Sat. to midnight. Closed Sun. (M-E)
AE, CB, DC, MC, V.

JANUS—1481 First Ave., at 78th St., 879-7676. Dress opt. Italian. Spcls: cap d'angelo primavera, scallop alla Jenua. Res. sug. D Mon.-Sat. 5-midnight. Sun. to 11. (M)
AE, CB, DC, MC, V.

KING DRAGON—1273 Third Ave., at 73rd St., 988-3433/988-3496. Casual. Cantonese. Spcls: dim sum open Mon.-Fri. noon-11:30. Sat. to midnight. Br Sun. from 1. (M)
AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, piquepette de sole Chateaufort, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight. Fr.-Sat. to 1. Pre-theatre D Mon.-Fri. 6-7:30. Sat. to 7. After-theatre D & dancing Mon.-Sat. from 11. Free valet parking after 7. Closed Sun. (E)
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LA PETITE FERME—973 Lexington Ave., at 70th St. 245-3272. Dress opt. French. Spics: moules vinaigrette, poached bass with sauce cherruill. Res. nec. 1 Mon.-Sat. noon-2:30 D Mon.-Sat. with seatings 7 & 9. Closed Sun. (M) AE, DC, MC, V.

LE BOUFF A LA MODE—539 E. 81st St. 550-9664. Dress opt. French. Spics: sweetbread béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. (M) AE, DC, MC, V.

LE CLODENIS—1409 York Ave., at 75th St. 988-4660. Formal. French haute cuisine. Spics: fillet of lamb, fillet of sole in champagne sauce and rose petals, mousseline de crevette. Res. sug. D only Mon.-Sat. 6-11. Closed Sun. (M-E) AE, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30 D Mon.-Thurs. 5:30-10:30. Fri.-Sat. to 11:30. Closed Sun. (M-E) AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St. 838-7897. Formal. French. Spics: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30 D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE

LE PLAISIR—969 Lexington Ave., 734-9430. Formal. Nouvelle cuisine. Spics: game in season, pasta with truffles. Res. nec. D Mon.-Sat. 7:10-30. Closed Sun. Daily (E) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spics: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br. Sun. 11:30-4. (L-M) AE, DC, MC, V.

MARTY'S—265 Third Ave., at 73rd St., 249-4100. Casual. American. Spics: prime rib, steak, and beef foot. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m. Sun. 4:30-11. Br. Sat.-Sun. noon-3. Piano bar. Jazz ent. (M) AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 524-0100. Casual. Continental. Spics: roast chicken supreme of chicken, lobster salad, soft shell crab, hazelnut chocolate & raspberry cake. Res. sug. L Mon.-Fri. noon-5 D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br. Sat. noon-5. Sun. from 11. (M-E) AE, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St. 752-0108. Casual. Steakhouse. Spics: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight Fri.-Sat. to 1 a.m., Sun. 11. Free 2-hr. parking. (L-M) AE, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spics: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3 D Mon.-Sat. 5:30-midnight. Closed Sun. (M) AE, DC, MC, V.

PICCOLO MONDO—1289 First Ave., bet. 68th & 69th Sts. 249-3141. Formal. Northern Italian. Spics: scampì alla Venetiana. Res. sug. L Mon.-Fri. noon-3 D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, DC, MC, V.

PIERRE HOTEL—2 E. 51st St., 838-8000. Cafe P. Pierre. Formal. French-International. Spics: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br. Sun. noon-3. Yellow Bird Room: B only daily from 6:30. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, DC, MC, V.

THE RACING CLUB—206 E. 67th St., 650-1675. Casual. Continental. Spics: USDA prime steak, veal chop, seafood. Open Mon.-Sat. noon-midnight. Pianist Fri.-Sat. Closed Sun. (M) AE, DC, MC, V.

THE REGENCY—Park Ave., at 81st St., 759-4100. Le Restaurant. Dress opt. Continental. Spics: red snapper en croûte, mignon of lamb Breton. Res. sug. B daily 7-11. L daily noon-3 D daily 6-10:30. (E) AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 745-2288. Casual. Continental. Spics: steak stuffed with crabmeat, veal Oscar, barbecued St. Louis back ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br. Sat. Sun. 11-4. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 69th St., 861-8080. Formal. Continental. Spics: pasta, fillet of sole Sign of the Dove. Res. L Tues.-Sat. noon-3 D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br. Sun. 11:45-4. Pianist Lynn Molinas in cocktail lounge. Closed Mon. (M-E) AE, DC, MC, V.

TRUFFLES—696 Madison Ave., at 62nd St., 838-3725. Casual. Continental. Spics: chicken Guimonda, whole smoked trout, avocado & crabmeat salad. Res. sug. Open daily 11:30 a.m.-4 a.m. (M) AE, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spics: roast prime ribs, roast duckling. Open daily noon-8. (M) Adagio Buffet: Open periodically during nights 5:30-8. (M) AE, DC, MC, V.

ATHENS MY LOVE—20 W. 72nd St. in the Franconia Hotel, 580-1463. Casual. Greek-Hellenic. Spics: lamb kopses, veal rollatine. Res. nec. D Tues.-Sun. 5-midnight. Closed Mon. (M) AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spics: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, wine, beer or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. & 4-11:30, Sun. 4-10:30. Spic. child D. (E-M) AE, DC, MC, V.

BROADWAY BAR—2178 Broadway, at 77th St., 362-5234. Casual. Seafood. Spics: lobster, pasta. Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. (L-M) AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 87th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3 D Mon.-Sat. 5:30-11, Sun. 9-9. Br. Sat. noon-3. Sun. from 11. (M-E) AE, DC, MC, V.

MAESTRO CAFE—58 W. 88th St., 787-5990. Casual. American-Continental. Res. L Mon.-Fri. 11:45-5 D daily from 5. Br. Sun. 11:30-4. (E-M) AE, DC, MC, V.

MRS. F'S SACRED COW—228 W. 72nd St., 874-0687. Casual. Continental. Spics: prime steaks, trout with saffron, veal chops, roast chicken D. Sat. to 2:30 a.m., Sun. to 1 a.m. Pianist nightly. Private parties. (M) AE, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spics: swordfish mediana with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with braised peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br. Sun. noon-3:30. Live Sun. (M) AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spics: hamburger, barbecued ribs, mussels merinoire. L Mon.-Fri. 11:30-3:30 D Sun.-Thurs. 5-2, Fri.-Sat. to 3, Br. Sat.-Sun. 11:30-4:30. Bar open to a.m. Also Bar Sec. 4. Bar. at 30th St., 684-4207. (E) AE, DC, MC, V.

SHUN LEE WEST—43 W. 85th St., 595-8895. Casual. Mandarin-Hunan-Szechuan. Spics: Hunan country chicken, sliced kidney, fun, shrimp, fried crown Peking style. Res. nec. L Mon.-Fri. noon-3 D daily 5:10-10. S 10-midnight. Dim sum Br. Sat.-Sun. noon-3. (M) AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 57th & 58th Sts., 873-4100. Dress opt. Continental. Italian. Spics: tortellini alle Nonne, chicken scarpine, prime ribs. Res. sug. L daily 11:30-5. D daily 5-1 a.m. Br. Sat.-Sun. 11:30-5. Quartet Tues.-Sat. (M) AE, DC, MC, V.

TAVERN ON THE GREEN—67th St. & C.P.W., 873-3200. Casual. Continental. Spics: veal piccata. Res. sug. L daily noon-3:45 D daily 5:30-midnight. Br. Sat. 11:3-4:5. Sun. from 10. (M-E) AE, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 78th St., 799-0773. Casual. Spics: steak, chops, seafood, Soup & salad bar. Res. sug. L Mon.-Fri. 11:30-3:30 D Sun.-Thurs. 4-10:30. Spic. child D. S. Fri.-Sat. 4-4. Mon.-Thurs. spic. D menu. Jam. Fri. & Sat. (M-E) AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8595. Casual. Cuban. Spics: black bean soup, roast suckling pig, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, DC, MC, V.

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BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spic. Open 7 days D Mon.-Fri. from 5 p.m., Sat. from 4. Sun. from 1. Spic. child's D. Also 2133 Ralph Ave., at George Town Square, 741-5800. D only. Spic. child's D. Sun. from 1 D incl. shrimp & salad bar, beer, wine, or sangria; and baked potato Child's D. Bay Ridge Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spic. D Mon.-Sat. from 5. Sun. from 11. Free shrimp & salad bar, unlimited beer, wine, or sangria; baked potato. Child's D. (L-M) AE, DC, MC, V.

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GAGE & TOLLNER—374 Fulton St. 875-5181. Casual. American. Spic: lobster. Newburg. crabmeat. Virginia, soft clam belly broil. Opeo Moo. Fri. 11:30-9. Sat. 4-11. Sun. 3-9. Br. Sun noon-3. Private parties. Pianist Fri. Sun. (M) AE, CB, DC, MC, V.

GROTTA D'ORO ON THE BAY—3206 Emmons Ave., 646-4300, 646-4900. Casual. Italian-American. Spic: seafood. Res. sug. Opeo Moo-Thurs noon-midnight. Fri-Sat. to 1. Sun. to 11. Vail parking. (G-M) AE, DC, MC, V.

JUNIORS—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spic: steak, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4. D daily 4-9 (D) AE, DC.

LISANNE—446 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spic: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. asc. D Tues-Sat. 6:10-30. Sun. 4-10. Closed Moo. (M)

MICHAEL'S—2929 Ave. R, 998-7851, 339-9288. Casual. Italian-American. Spic: variety of veal dishes. L Tues-Thurs. 3-midnight. Fri-Sat. to 1 a.m., Sun. noon-11. Piaoo. Closed Moo. (G-M) AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Casual. Italian. Spic: baked jumbo shrimp alla Monte, chicken carpaccio, baked clams. Res. sug. Open Sun-Thurs. 11 a.m.-midnight. Fri-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farthington St., Whitestone Shopping Ctr. at Lioden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spic. D Moo-Sat. from 5. Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. Forest Hills 1 Station Square., at Forest Hills Lio. 795-5555. Pub setting with beef & rib spic. Moo-Sat. from 4-30. Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spic. child's D. Bellerose 248-15 Union Tpke. Open 7 days D Mon-Thurs. 5-9:30. Fri-Sat. to 11. Sun. 1-9:30. D incl. baked potato. Spic. child's D. (G-M)

CHARCOAL GRILL—Astoria, 31.64 21st St., 721-9166. Dress opt. American-Northern Italian. Spic: charcoal broiled jumbo shrimp, prime steak, fresh fish daily. L Mon-Fri. 11:45-11. Mon-Fri. 3-9:30. Sat. 5-10. Complete L & D. Free parking. Closed Sun. (M) AE, DC.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spic: veal Armando. Res. sug. L Mon-Fri. 11:30-3:30. D Moo-Thurs. 4-11. Fri. to midnight. Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri-Sun. eve. Free parking. (M) AE, CB, DC, MC, V.

LOBSTER TANK SEAFOOD HOUSE—Flushing, 134-90 Northern Blvd., 359-9220/9692. Dress opt. American-Italian. Spic: 1 1/4-lb. lobster, prime steak, lobster fra diavolo. Res. sug. D only Mon-Thurs. 5-11. Fri-Sat. to 1 a.m., Sun. 4-11. Complete D. S menu Moo-Fri. 5-11. Catering. (I-M) AE, MC, V.

MARBELLA—Bayside, 220-33 Northern Blvd., 423-0100. Casual. Spanish-Continental. Spic: paella, sarmola, fresh fish. Res. sug. L daily noon-3. D Mon-Thurs. 3:30-11:30. Fri. to midnight, Sat. to 1 a.m., Sun. noon-11:30. Complete D (exc. Sat.). Flamenco show Fri. & Sun. Parties to 250. (M) AE, DC, MC, V.

RIPPLES ON THE WATER—Whitestone, 168-11 Powells Cove Blvd., 767-5500. Dress opt. Opeo to the public. Sat. only with complete lobster tail, prime rib, or chicken. D 8:45-12:30 a.m. Res. sug. 9:30-2 a.m. (min. in lounge only). Dancing. Catering. (M) No Credit Cards.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon-Fri. 11:30-2:30. D Moo-Sat. 3-10. Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spic: shabu shabu. D Moo-Tues, Thurs-Fri. 5-11. Sat. noon-11. Sun. noon-10. Complete D. Free parking. Closed Wed. (I-M) AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues-Fri. noon-11. Sat. 4 to midnight, Sun. 2-11. Complete L. Closed Moo. (M) AE, DC, MC, V.

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BECHEZ—1319 Third Ave. 879-1001. French-American cuisine. 6/15, 22, Jane Harvey & Trio. 6/16-21, Buddy Tate Quartet featuring Jim Roberts & Jackie Williams. Mon. starts at 9.

CAJUN—129 Eighth Ave., at 18th. 691-6174. New Orleans restaurant, with the Rick Hardeman Trio, Thurs. 8:30-11:30. Andy Franklin plays Mon.-Sat. except Wed. when Marcus Blackman takes over. AE, CB, DC, MC, V.

CHILIES—142 W. 44th. 840 1766. Chill parlor with entertainment by blues singers. 6/15, Fred Goldberg, 6/16, Jimmy Faulkner. 6/17, The Christy's. Joseph Albert & Massa. 5/19, David Tate. 6/20, Katherine Johnson & Tony Monro. AE, CB, DC, MC, V.

THE COOKERY—University Pl. at 8th. 674-4450. Blues singer Alberta Hunter performs Tues. Sat. at 9 & 11 accompanied by pianist Gerald Cook, with Jimmy Lewis on bass. Sundays, at 9 & 11, Lu Elliott sings. No credit cards.

EDDIE CONDON'S—144 W. 54th. 265-8277. Balaban & Cats, Mon.-Sat. 8:30-2 a.m. 6/21, Rick Ericsson Quartet. AE, DC, MC, V.

FAT TUESDAYS—190 Third Ave. 533-7902. 6/16-21, Billy Taylor Trio, nightly at 9 and 11, except Mon., with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd. 254-8449. Shows at 9:30 & 11. 6/15-22, Hootenanny. 6/17, Shirley Alston. Thieves. 6/19, Bob Gibson. 6/20, Paula Lockheart. No credit cards.

GINGER MAN—51 W. 64th. 399-2358. The New Harlem Blues & Jazz Band, featuring Scoville Brown, Al Hall, Bill Jones and others, Thurs., Fri., Sat. at 9 & midnight. Sun. Miss Rhapsody with Ram Ramirez from 9. Wed. Doc Cheatham. AE, DC, MC, V.

GREENE STREET—101 Greene St. 925-2415. Multiple floors for entertainment. 6/15, Emme Kamp. 6/16, 17, School Girls. 6/18-20, Shirley Alston Show. 6/21, Denise Delaphe. AE, MC, V.

HORS D'OEUVRES—One World Trade Center 938-1111. Tues.-Sat. 7:30-1:00 a.m., the Chuck Folds Trio play for dancing, alternating with pianist Judd Walden. Sun. 4-midnight, Roger Paige trio & Mon. 7:30-12:30, Roger Paige trio alternating with Phil Della Penza. AE, CB, DC, MC, V.

JAZZMANIA'S BUTZ—40 W. 27th St. 532-7666. A new jazz bar/living room environment, with music & dancing 9.4 a.m. on Fri. & Sat., 9:1 on Sun. 6/19, 20, David Antram & Co. No credit cards.

JIMMY RYAN'S—154 W. 54th. 664-9700. Roy Eldridge and sextet work Wed. Sat. Max Kaminsky and sextet Sun. Tues. No credit cards.

KENNY'S CASTAWAYS—157 Bleecker. 473-9870. Moodys, 8:30-11:30. Showcase, 6/16, 17, Rosalie Sorrels. 6/18, David Roche. 6/19-21, Tom Pacheco. 6/23, Guy & Pipp Gillette. No credit cards.

KNICKERBOCKER BALCON—33 University Pl. 228-8490. Atmospheric jazz and dining room with music starting at 10/16-20, pianist Kenny Barrow with Buster Williams on bass. Sun. & Mon. pianist Nina Shelton with Bob Bodley on bass.

MARTY'S—Third Ave. at 73rd. 249-4100. 6/15-27, Astrud Gilberto sings, Mon.-Thurs. at 9 & 11. Fri. at 10 & midnight, Sat. at 11 & 12:30. AE, MC, V.

MICHAEL'S PUB—211 E. 35th. 758-2272. Thurs. 7/4. Red Norvo, master of the xylophone with guitarist Tal

Farrow and Steve Norval on bass fiddle. Two sets nightly beginning about 9:15. Woody Allen holds forth on most Mondays. AE, DC, MC, V.

THE OTHER END—149 Bleecker St. 673-7030. 6/16-18, Stephanie Grappelli featuring The Martin Taylor Trio; Hilvy, Lili & Lula. No credit cards.

PALGOSON'S—158 W. 72nd. 362-2590. Thurs. 6/16, Nancy La Motte. 6/18, Donny Kehr and Friends. 6/19, 20, Carol Trinca with Burke and Douglas. AE, CB, DC, MC, V.

RED GLAZER, TOO—1574 Third Ave. 876-0440. Big Band Sound Mon., Lynn Oliver. Tues. Vince Giozard. Wed. Stan Rubin. Thurs., Sun., Sol Yaged. All-Stars. Fri., Sat., Dixieland bands. AE, DC, MC, V.

SAVOY—141 W. 44th. 921-9490. 6/17, Jan & Dean. 6/18, Juice Newton with Jesse Winchester. AE, MC, V.

SEVENTH AVE. SO—21 Seventh Ave. 242-4694. 6/15, 22, Ed Palermo Big Band. 6/16, Jay Hoogard Group. 6/17, Roland Vasquez and the Urbans Ensemble. 6/18-21, Mooton Saotomatsu. Music at 10, 11:30, & 1 a.m. AE, DC, MC, V.

S.N.A.F.U.—Sixth Ave. at 21st. 691-3535. 6/15, Bob McGrath; Sheryl Marshall. 6/16, Filthy Rich. 6/17, Craig Vandenburgh. 6/18, Gary Lipps. 6/19, Galen Blum; Ribbons & the Screaming Violins. 6/20, Laurel Masse. 6/21, Ethyl Eichelberger. AE, MC, V.

STAR AND GARTER—105 W. 13th. 242-3166. 6/17, 18, Bros Townsend. 6/19, 20, Al Hibbler with the Sammy Benkin Trio.

SWEET BABE—98 Seventh Ave. So. 242-1785. 6/16-20, Joe Hendricks & Family. 6/21, 22, Sal Salvador. AE, MC, V.

SWEETWATERS—170 Amsterdam 873-4100. A new-to-Lincoln Cooler eatery with entertainment. 6/16-20, Jimmy Norman Trio. (Free parking on 17th.) AE, DC, MC, V.

SYNCOPEAN—115 Waverly Pl. 228-8032. Mon.-Tues. The Johns Lewis Sound. Thurs. 7/5, Max Roach Quartet. AE, DC, MC, V.

TRAINGRAMS—125 E. 15th. 777-5077. 6/16, Epitown Hornet. 6/17, Kamasi & Reggae Afro. 6/18, Germain Gramps. 6/19, Off Beach. 6/20, 18, J.H. Hutto & the New Hawks. AE, V.

TRAX—100 W. 72nd. 799-1554. 6/15, Ian North; Die Hautentferner. 6/16, Shana Champagne. 6/17, Beat. 6/18, Bob Duncan. AE, DC, MC, V.

THE WEST END—2911 Broadway. 666-9160. Jan., nightly from 9. 6/15, 22, Honky Tonk Part 81. 6/16, 23, Jo Jones. 6/17-21, Willis Gator Tal Jackson. AE, DC, MC, V.

Country/Western

CITY LIMITS—10th & Seventh Ave. 243-2242. Country music and dancing. 6/15, Blackwater. 6/16, Floyd Domino Band. 6/17, Johnny Jake Band. 6/18, Scors & High in the Saddle. 6/19, 20, Redwing. 6/21, Chili Peppers. 6/22, Buddy Miller Band. No credit cards.

LONE STAR CAFE—Fifth Ave. at 13th. 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m. Sat. 7:30-3 a.m. Sun. 5-2 a.m. AE, CB, DC, MC, V.

OLNEY'S—915 Second Ave. 8th. 46th & 49th. 751-5470. 6/15, The Cammie Harper Band. 6/16, 17, Saw Back Sally. 6/18-21, The Gabbe Johnson Band. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave. 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with comedies Kelly Rogers and David Saylor. AE, MC, V.

COMIC STRIP—1568 Second Ave. 861-9386. Restaurant, comedy act with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30. Fri. & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave. 593-1650. Parody-impressionist Dennis Biers appears Mon.-Thurs. at 9:30 & 11:15. Fri. & Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave. 686-4250. Full menu, comics, singers, and impressionists. 7 nights from 9-4:55. AE, MC, V.

MAGIC TOWNE HOUSE—1026 Third Ave. 752-1165. Professional magicians appear Fri. & Sat. from 9. No credit cards.

MONEY BAR—60 E. 54th (in Elyses Hotel). 753-1056. Mon.-Fri. pianist Johnny Aze. V. 5:30-7:30. Continuous entertainment & 9:30-3 a.m. by comedians Mario Page, Mel Martin, & Danny Curtis. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—35 Carmine St. 924-1472. Nightclub/heater featuring magic, comedy, mime, music with Imam (from India), Thurs. June. Opens at 8:30, fun starts at 9:30. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave. 371-8650. Disco with hi-level dance floor. Open. 4-11. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th. 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE, DC, MC, V.

ELECTRO CIRCUITS—106 Fifth Ave. 988-7457. A three-level complex, featuring disco, light show, local bands, live acts, everything!

EL MOROCCO—307 E. 54th. 752-2960. Elegant dining and dancing to the music of Country Phillips and his jazz quartet. Tues. to pianist Johnny Aze. V.

FREDERICK'S—124 E. 86th. 752-2500. Part of the Glam Club, but for this you don't have to be a member. Dancing nightly. No credit cards.

HIGH ROLLER—617 W. 57th. 247-1530. Roller disco, open Mon.-Fri. 8-2 a.m.; Sat. & Sun. 8-3 a.m. AE, DC, MC, V.

JIMMY WESTON'S—131 E. 54th. 638-6384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

LES MOUCHES—260 Eleventh Ave. 695-5190. Disco/restaurant. AE, CB, DC, MC, V.

NEW YORK, NEW YORK—33 W. 22nd. 245-2400. Multi-level complex, open seven nights from 10 for dancing to disco and rock. AE, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave. 683-0044. Skylight Room for dining, drinking, & cheek-to-cheek dancing, Wed.-Sat. 9-1 a.m. Upstairs in the Valentine Room, talented waiters & waitresses perform. Fri. & Sat. at 8 & 11. Tuesdays, 8:30-11. AE, DC, MC, V.

ONDES—160 E. 46th. 752-0200. Split-level supper club. Irving Fields Trio play for listening/dancing nightly (except Sun.) to 8 p.m. In the Lounge, pianist singer Babs Mote. AE, DC, MC, V.

REGINE'S—902 Park Ave. 826-0990. Restaurant, Moo. Sat. 8-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROBELAND—239 W. 52nd. 247-0200. Lepagey's ballroom features a 700-seat restaurant-bar, and is open for dancing Wed. from 5:30, Thurs., Sat. & Sun. from 2:30, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th. 947-8940. Dining and cheek-to-cheek dancing. Mon.-Sat. from 7:30. Pianist from 5 p.m. AE, CB, DC, MC, V.

WEDNESDAY—210 E. 86th. 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Tues. thru Thurs., the big bands. AE, DC, MC, V.

Floor Shows

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Thurs. 7/5, *Latinos Royales '81*, a musical revue starring Tony Latino, Ed Vachon, featuring Sabu, Revco Original, Deppar, Lesley Lesley. Nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. Flamenco Suite. Dancers and singers, and guitarists. 10:30. AE, CB, DC, MC, V.

CLUB BIRTS—151 E. 50th. 753-3884. Continental restaurant, exotic decor. A revue by *King of Kings* with William Daniel Gray, Jerry Goodspeed, Mike Singer, Peteroso & Lynn, & the Iris girls, twice nightly 9:30 & midnight, thrice Sat. 8:45, 11:30, 1:30.

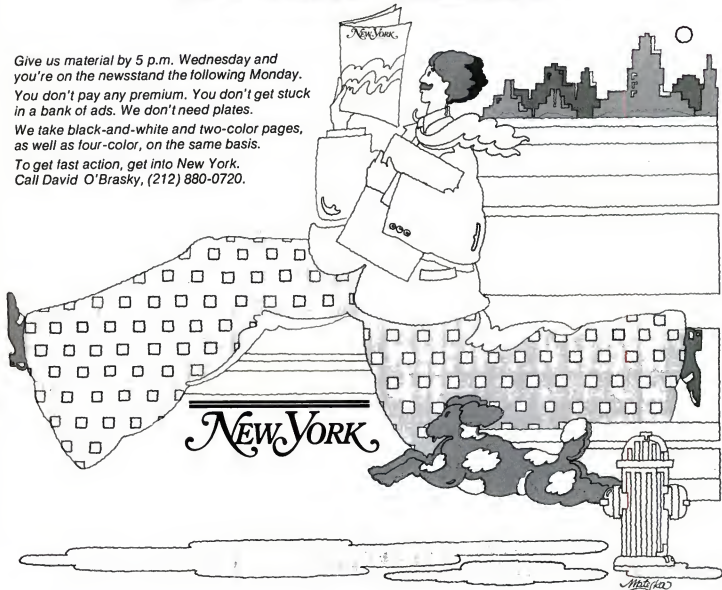
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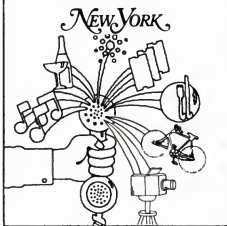
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 AE, DC, MC, V.

CASLIGHT CLUB—124 E. 56th 752-2500. "Key" club (50 membership). Restaurant/disco, with a "30's speakeasy" (liquor served in cocktail sugar, etc.); piano bar with John Meyers and Sammy Goldstein alternating.
 No credit cards.

LA CHANSONNETTE—890 Second Ave. 752-7320. French restaurant, with Nita Dumitrescu, Ed-Brel-Azouev, Tues.-Sat. Stan, William. Trio for cheek-to-cheek dancing. Mon. Sasha Polinoff with Russian poppy music.
 AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th 247-2979. Restaurant/Bar/cabaret 6/15-8. The Loose Connection 6/16, 7/16, 7/18. The Nerve; Mariene Fontenay, 6/17, The High Heeled Women 6/18-20, singer Karen Akers.
 AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th 752-3100. "Key" club restaurant (525 membership). Five floors of entertainment and dining, from disco in Hel's to The Blue Suede Shoe. Features the music of the '50's, in the Cabaret. Reservations a must.
 DC, MC, V.

RAINBOW ORILL—30 Rockefeller Plaza. 65th floor, way up in the sky. 757-8970. Kicks. French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. Rainbow Room. Right across the ball, with the same stupendous view. Sy Oliver and his Orchestra play for dancing (exc. Mon.).
 AE, CB, DC, MC, V.

SIROCCO—29 E. 29th 683-9409. Review steering the Arts San group and Israeli singing star Claude Kadoh (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m.
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Hotel Rooms

ALGONQUIN—59 W. 44th 840-6800. Oak Room: Steve Ross, his piano, his songs, every Wed. 9-11 a.m., Sun. from 5:30 Wed. & Thurs., "Cole at the Algonquin."
 AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave. at 81st St. 288-8900. Saretzko; Kevin Quinn on flute and Alyssa Nee Herz on harp, Tues.-Sat. 7-10.
 AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th 744-1600. Cafe: Bobby Short entertains, thru 6/27. Bemmelmann; Bar: Barbara Carroll plays 9:30-11 a.m. Mon.-Sat.
 AE, CB, DC, MC, V.

GRAND HYATT—Park Ave. at 42nd 883-1234. The Crystal Fountain: An elegant contemporary restaurant with string quartet Mon.-Sat. Trumpet's: Pianist Robert Solong, Mon.-Sat. 5:30-10:30.
 AE, DC, MC, V.

HILTON—53rd & Sixth Ave. 586-7000. Kismet Lounge: Singer/pianist Dienne Rogers from 6 to midnight, Sun.-Thurs. Pianist Bob Gerard, Fri. & Sat. Mirage: Roland Grunier de Lafayette plays piano Tues.-Sat. 5-midnight, replaced Sun. & Mon. by Bob Gerard; Sybil: Thru 6/26, Peter Duen featuring the Buddy Weid Trio, Mon.-Fri. at 8 & 10:45, plus dining & dancing until 4 a.m.; Hurlingham's: Pianist Ruth Andrews from 6 to 11, Fri.-Tues. Robert Gerard plays Wed. & Thurs.
 AE, CB, DC, MC, V.

NEW YORK SHERATON—Seventh Ave. at 56th 247-8000. Sally's Entertainment, Mon.-Wed. 9:30-2:30 a.m. Falstaff: Pianists Sally Harmon & Julie Heberlein entertain from 5 to 1 a.m.
 AE, CB, DC, MC, V.

PARKER MERIDIAN—119 W. 58th St. 245-5000. Le Patio: Yvonne Constant sings, Tues.-Sat. 10-midnight.
 AE, CB, DC, MC, V.

PIERRE—Fifth Ave. at 61st 838-8000. The Cafe: The Bucky Pazzarelli Trio with Tony Monte on piano and bassist Ron Nasso, Tues.-Sat. 8:30-12:30.
 AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th 759-3000. Edwardian Room: Dance music by the Roger Stanley trio, Tues.-Sun., 6-12:30 a.m.
 AE, CB, DC, MC, V.

SHERATON CENTRE—52nd and Seventh Ave. 581-1000. Cafe Fontaine: Continental restaurant. Piano bar entertainment 5:1 a.m. nightly. Rainier's: Exquisite restaurant with pianist Ron Clements entertains nightly. The Ronda Cabaret shows Mon.-Wed. 15-18, The Shayne Twins, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m.
 AE, CB, DC, MC, V.

SHERY-NETHERLAND—781 Fifth 355-2850. Le Patti Restaurant: Bob Dawson plays Mon.-Wed. 7:30-1 a.m. Jim Newman plays, Thurs.-Sat. 7:30-1 a.m.
 AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th 753-4500. King Cole Room: Thru 7/25, The Sounds of Rogers & Hammerstein, Part II with Susan Bishop, Ron Holgate, Martin Valicovic & Louisa Vassilopoulos. Mon.-Thurs. at 9:30, Fri. & Sat. at 10 & 11:30. Astor's: Thru 7/4, The Charles S. Paul Show, Mon.-Thurs. 9-1 a.m., Fri. & Sat. from 10:2 a.m.
 AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St. 686-1600. Jimmy Lee Lounge Room: Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat. 6:30-11.
 AE, CB, DC, MC, V.

UN PLAZA—44th & First Ave. 355-3400. Ambassador Lounge & greenhouse with muted lights and Dick Hanks at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergendoff, Mon.-Fri., pianist Earl Zee, Mon.-Fri., 12-13, Dick Hanks plays, AE, CB, DC, MC, V.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 419

BY MARY ANN MADDEN

*My dennist wears designer skoits,
Wears Jourdan shoes to drill in;
She loves them alligator shoits
And just finds Calvin Trillin.*

Above, the name-game quatrain. Competitors are invited to compose four lines of verse to rhyme ABAB and conclude with a familiar name.

Results of Competition 416, in which you were asked to provide the whimsical etymology of an existing word.

Report: Some misinterpretation of just what was meant by etymology. Syllable-by-syllable redefinition per the current meaning(s) did not fill the bill. We required fanciful imagined derivations. In other words, what this wasn't was a Fractured Definitions competition. If you really want to hear about it. Which you probably don't. And all. Duplications: pumpernickel, gubernatorial, boomerang, ragamuffin. Unrelated items, 1 think.

First Prizes of two-year subscriptions to "New York":

loom—[Old Welsh *lo*, to see, to ridicule + Hindu *om*, label (laughing bookplate)] Loom was also the sister of Gryfnis, the foolish farmer who sprayed Windex into the eyes of a wolf.

Lewis Burke Frumkes, NYC

guilt—[Early Am. Joseph *Guilt*, first recorded settler, 1795, to place his aged parents in a nursing home] feelings of overwhelming culpability.

Otto Pierce, NYC

interdiction—[49 B.C.: *in* + L. *terra*, earth + L. *dictio*, speaking] Roman Law: ban on mumbled eulogies (enacted after Marc Antony intoned: "... the good is oft in dirt with their bones").

Karen Bracey, Burke, Va.

Runner-up Prizes of one-year subscriptions to "New York":

condominium—[It. *con Dominu*] a building sold for many times its true value. (An Italian-American financier, upon being told that it was impossible to sell a building for 30 times its cost, replied, "With God, all things are possible.")

Skip Livingston, Hopewell, N.J.

parquet—[Gk. $\pi\rho\alpha$] geometrically patterned food spread. (Queen Marie Antoinette, interrupted while parqueting her cake, was informed that the peasants had not enough food. She responded: "Let them eat spread.")

Julie Boddorf, New City, N.Y.

crustacean—[OE *crust* + Fr. *chien*] crust of the dog, cure for a hangover brought on by drinking red wine with seafood.

Elaine Goodman, White Plains, N.Y.

And Honorable Mention to:

incomparable—[ME *income parable*] unique, sui generis. From the ancient allegory "The Maitre d' Declared All His Tips."

Hazel A. McNamara, Allenhurst, N.J.

chartreuse—[Fr. *chartre use*, cf. *Chartres Russe*] an architectural anomaly. (At a famous French Gothic cathedral, an expert in art restoration uncovered an Eastern Orthodox mosaic made entirely of green tiles.)

Bob Levy, Charlottesville, Va.

claustrophobic—[Fr. *Claus trop ho bic*] fearful of confinement. Traditional reform-school complaint—roughly, "That fat bum thinks it's funny to leave you a crummy ball-point pen."

John J. McCaddin, Summit, N.J.

novella—[Donna *Novella*, pseudonym of Sister Mary Narducci, Italian comic actress condemned for impersonating a religious] a sham nun.

Robert Tobinski, Chicago, Ill.

oy—[short for *Old Yiddish*; orig., *vay*, short for *Veddy Alde Yiddish*] expression of surprise, disgust, relief, etc. (Akin to Anglo-Saxon *oe*.)

Herb Martinson, Silver Spring, Md.

signify—[L. *non virginia signe igni est*, there's no smoke without fire] v.i.: to hazard as to the causes of observable activity, to read cause into effect.

Leonard Plotnikov, Atlanta, Ga.

sousaphone—[Fr. *souse*, ME *sows*, OFr. *sous*, a pickle, a drenching, hence: (*slang*) a drunkard + L. *-phone*, sound] a telephone in a bar used to explain that one is working late.

Oliver M. Neshamkin, M.D., NYC

jackeroo—[*joke*, *jest* + *roo*, short for *kangaroo*] 1. Australian comedian. 2. discriminating barhopper, esp. one concerned with price gouging.

Lani Anderson, Washington, D.C.

ichthyology—[*ich*, term of derision + L. *thology*, theology] the repugnant belief that fish evolved from man. (Reverse idea currently looked upon with disfavor by organized religion.)

L. Flanagan, New Milford, N.J.

valedictory—[*Val* cf. *Dick Torre*] a speech by two people. (Valerie Fields and Richard Torre, the first couple to be married on campus after men were admitted to Vassar, were honored by being chosen to deliver a commencement address.)

Jane Meredith Ash, NYC

calypso—[Gk., after the all-singing, all-dancing goddess of palimony (cf. *Odyssey*, after *Odysseus*, a man she kept on a Mediterranean island for seven years) worshipped chiefly in Brentwood, Malibu, and Santa Barbara] a dirge lamenting a lawsuit which concludes the conjugal relations of the unmarried. See also, *calfacto*.

Gene Brown, Hollywood, Calif.

chapeau—[Fr. *chape d'eau*, a hatful of rain] a water head, hence, a burnt-out person, a Californian.

Don Farrar, NYC

marmalade—[Fr. *mer*, sea + *malade*, ill] fruit-flavored seasickness remedy widely used in the French navy.

Mark Townley, NYC

citizen—[ME *ciiti* + *zen*, a neo-Buddhist movement offering enlightenment (manihani) through 24-hour banking]

Ronald Melrose, NYC

quising—[1943: *quiz* + dim. suff. *-ling*] short multiple-choice exam the correct answers to which are found in the fifth column. (First used as part of a Norwegian loyalty test.)

Heber Bouland, Silver Spring, Md.

parade—[OF. *priere*, supplicate + *aider*, help] to beg (a deity), esp. for favorable weather on ceremonial occasions. See *St. Patrick*.

Sidney McKenzie, E. Providence, R.I.

ruthless—[Literally "lack of clout"] impotent, lowly, menial. Orig. applied to seventh-place New York Yankees in 1925 during George Herman Ruth's prolonged illness.

Jack Riordan, Laguna Beach, Calif.

tintinnabulation—[1871: Am. West, orig. *rintinnabulation*, from L. *ringor*, growl + *intinno*, ring + *adulatio*, of dogs, cringing] sounding of the dinner bell at cavalry posts.

Wendy Gottlieb, McLean, Va.

admiral—[L. *ad*, toward + Yidd. *mirala*, small reflecting object] one who carefully polishes small metallic objects, esp. door-knobs.

Norman Padnos, Brooklyn

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indefatigable—[Sanskrit and L. inde + vaic + able] pertaining to holy men or prophets of India. (It is written that Buddha, having asked himself the question "Who am I?" continued to do so until he had ceased to exist.)

Ted Rosenberg, NYC

character—[Fr. *acteur charmant*, inverted to *charmant acteur*] one who compellingly displays qualities he lacks. (Napoleon's habitual clutching at his heart to woo women.) See *charisma*.

Judith Berke, Miami Beach, Fla.

briefcase—[Fr. *brie*, cheese + Ger. *kase*, folder] a leather portfolio for carrying cheese. ("The ambitious young executive carries his mid-morning snack in a briefcase rather than a brown bag."—*How To Succeed in Business Without Really Starving*.)

Albert Komishane, Elizabeth, N.J.

carpetbagger—[Coptic, obs.] one who wraps rugs. (According to the Rosetta Stone, Queen Cleopatra ordered herself rolled in a hemp mat and delivered to Caesar, thus becoming the first known carpetbagger.)

Greichen Boddorf, New City, N.Y.

tatterdemalion—[1940: F. *tater demilion*, feel almost lionlike] assertive hobo. (Self-description attributed to the strawman Boo Oiseau in the French film *Le Serurier* d' Oz.)

Adam Bell, Alexandria, Va.

murmansk—[Fr. *mer*, sea + Russ. *mansk*, adult male] half-man, half-fish found in Siberian waters.

Wendy R. Ellner, Richland, Wash.

fragrant—[Sp. *fray guerra anti*] a sudden and noisy battle or raid. (Spanish guerrillas have often said, "This smells like trouble.")

Pat M. Kurus, Philadelphia, Pa.

violet—[L. *violentus*] an aggressive, purple flower. (Luther Burbank, upon discovering the blossoms, said, "These flowers really knock me out.")

Louis B. Raffel, Skokie, Ill.

incandescent—[in + can + descent] 1. state of being an inferior motion-picture sequel. 2. a passenger washing his hands as an airplane lands. (Cf. *incandescent*—having roots in ancient Andean royalty. See *Raices*, by Alej. Jeli.)

I. F. O'Connor, Silver Spring, Md.

angiogram—[ME *engie*, nickname for a female dynamo or owner of corporations + *gram*, a communication] a message received from one's wife stating that one is not her second husband.

Phillis C. Saunders, NYC

Competition Rules: One entry only should be sent to Competition Number 419, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 26. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of July 20. Out-of-town postmarks are given three days' grace. Postcards only, please.

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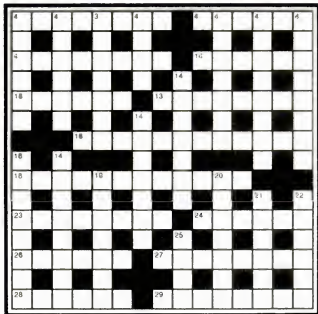

A Culinary Exploration
VARIATIONS
 For your ears by Jorge Rios
 For your palate by Donald Fraser
 Luncheon served Monday to Friday
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 Romantic Plans & More
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 It takes a magician to flourish with nothing. (8)
- 5 The place to ram and thrust. (6)
- 9 A house of evil with horseplay inside. (8)
- 10 Gap which is universal in the dispersal of a clan. (6)
- 12 "The — that from the soul doth rise" (Jonson). (6)
- 13 Relaxed with one's glove in the grass. (8)
- 15 An agent gets mixed up between stars who played royal parts. (12)
- 18 International organisation gives the French my signature in a British place. (6, 6)
- 23 An animal surrounded by a crowd in the wood. (8)
- 24 If one left the city one would become an artist. (6)
- 26 Born and begin changing and so declining. (6)
- 27 An examination is held by me to reflect on one's ethics. (8)
- 28 Position in the finest ancestral home. (6)
- 29 Described as a boy holding girl. (8)



Down

- 1 Defenders show what to make tea in about four. (6)
- 2 Gold caught and concealed in a flower. (6)
- 3 A friend is without certain backing for study. (7)
- 4 "Chill penury repress'd their noble —" (Gray). (4)
- 6 Material which makes it sound as if you are on fire. (7)
- 7 Loosen up when surrounded by drink, looking more cocky. (8)
- 8 A bowl of cereal makes one flourish. (8)
- 11 Goes and gets married again? (7)
- 14 A different name put on a single flower. (7)
- 16 Runs like a holidaymaker in the heart of Sussex. (8)
- 17 There is a speed with one and a degree without one and they lead two lives. (8)
- 19 No cigar could be made structural. (7)
- 20 Rival making a bird unpunctual. (7)
- 21 The top. I am in the most important match. (6)
- 22 Protection needed when he slid awkwardly. (6)
- 25 A perch put up for a girl. (4)

'I LOVE NEW YORK': CUE CROSSWORD / By Maura B. Jacobson

Across

- 1 "— o' both your houses!"
- 8 Vial
- 14 Congo republic
- 19 Tunnel
- 20 River
- 21 Place
- 22 Avenue
- 23 Church
- 25 Before tees
- 26 Cannes crown
- 28 Gym pad
- 29 Religions
- 30 Just-bought
- 32 Fairy-tale opener
- 34 Dispassionate person
- 36 Circle segment
- 39 What fans do
- 41 Sultan's room
- 43 Hebrew letter
- 44 Ron of the Dodgers
- 47 Scare word
- 48 Sobersided
- 50 Braced for action
- 52 Planetarium roof
- 53 Dermal disorder
- 55 Theater
- 57 Brownstone features
- 59 Helter —
- 61 Sousaphones' kin
- 62 Cornish pasty, e.g.
- 63 Keep an (watch)
- 64 Griffin
- 65 Former Heathrow abbr.
- 66 Hesitant syllables
- 67 Decree
- 68 Island
- 71 Lacerated
- 73 — Moines
- 74 Scraped (out)
- 76 Vex
- 77 Japanese aborigines
- 78 Poetically lit
- 80 Comedian Bill
- 82 Musical emphases
- 84 Having style
- 85 Drive
- 87 Irani wherewithal
- 88 Chicks' moms
- 89 Hindu goddess
- 90 Make effervescent
- 92 Oklahoma Indian
- 93 City law: abbr.
- 94 Andalusian city
- 96 Pesticide letters

- 98 Organic compound: var.
- 99 Volleyball barrier
- 100 Potpourris
- 102 Snake-like fish
- 104 Doorman's call
- 106 Sit and Mo
- 109 Sculler's need
- 111 Querying sounds
- 113 Coiffure gear
- 117 House
- 120 Bridge
- 122 Stadium
- 123 Lane
- 124 Restaurant
- 125 Cell matter: suffix

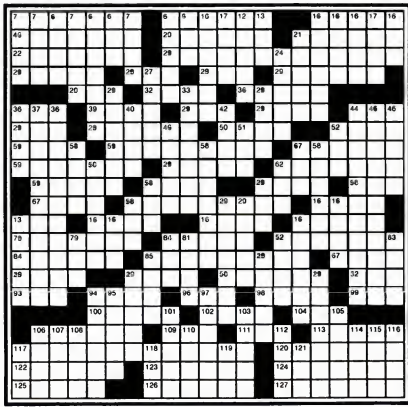
- 126 Main channel
- 127 Refuges

Down

- 1 Alack!
- 2 Meadow grasses
- 3 Atty's degrees
- 4 Ellis Island arrival
- 5 Big hits: slang
- 6 Number —
- 7 Millay
- 8 Hare's Chinese hero
- 9 Goat's cry
- 10 Given an undercoat
- 11 Part of the arm

- 12 Estonians' neighbors
- 13 Realm abbr.
- 14 Largest Swiss city
- 15 Keep — (hang in)
- 16 Pruritus
- 17 Korean G.I.'s
- 18 Printers' quads
- 21 Not flighty
- 24 In the works
- 27 Driver's stopover
- 31 Like the Trojan Horse
- 33 Agrees
- 35 Pericles' pricedom
- 36 Desert garb

- 37 Center
- 38 Playground
- 40 Small: Sp.
- 42 Former capital of India
- 44 School
- 45 Building
- 46 Positive replies
- 49 San —, Calif.
- 51 "— a wonderful town"
- 52 Dash's partner
- 54 Zeno of —
- 56 Negative counterpart
- 57 Rachel Carson topic
- 58 Stratagem
- 60 Certain poles
- 62 Witticism
- 64 TV Squad
- 65 Wheat: Fr.
- 68 Paint-the-town hue
- 69 Shake
- 70 Actress Knox
- 72 Unmatched item
- 73 Halved: prefix
- 75 Honorary city award
- 77 Vineyard
- 79 Battleship letters
- 80 Non-mil.
- 81 Roman poet
- 82 "Madam, I'm —"
- 83 Coin drop
- 85 Nevada city west of L.A.
- 86 Ned of Madison Square Garden fame
- 89 Believer's creed
- 91 Greediness
- 92 Marquette's partner
- 95 Parisian passageway
- 97 Ridicule
- 101 Sub detector
- 103 One of the Bruses
- 105 Boxer Olson, et al.
- 106 Russian range
- 107 Wynter of film
- 108 Anti-aircraft sounds
- 110 As far — goes
- 112 Getz
- 114 Museum, for short
- 115 Hechaw
- 116 Bowery denizens
- 117 Scam
- 118 "I — Camera"
- 119 Neath's opposite
- 121 Lisbon street





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